

THE BUSINESS, TECHNOLOGY & ART OF ANIMATION

January
2005

ANIMATION

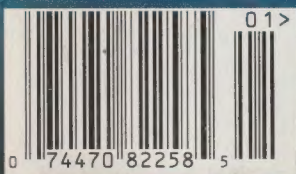
MAGAZINE

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Disney PRESENTS A PIXAR FILM



THE INCREDIBLES



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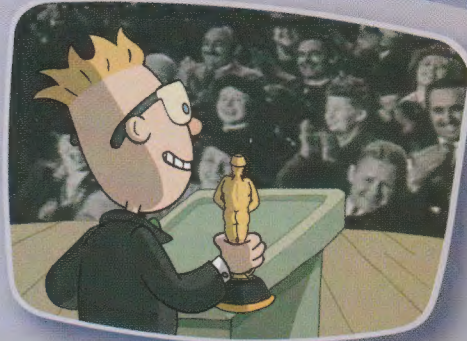
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It's not easy Being Ian

You've got two older brothers constantly trying to get you in trouble.
You've got parents who make you sell pianos and eat tofu waffles and
your friends are just too darned RATIONAL...



Scene from 'Piano Man' episode 3



Scene from 'Piano Man' episode 3



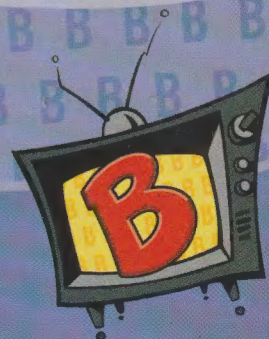
Scene from 'Being Ian Maintitle'

BEING IAN

"Why can't the world just see things my way?!"



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32 X 22 minute episodes



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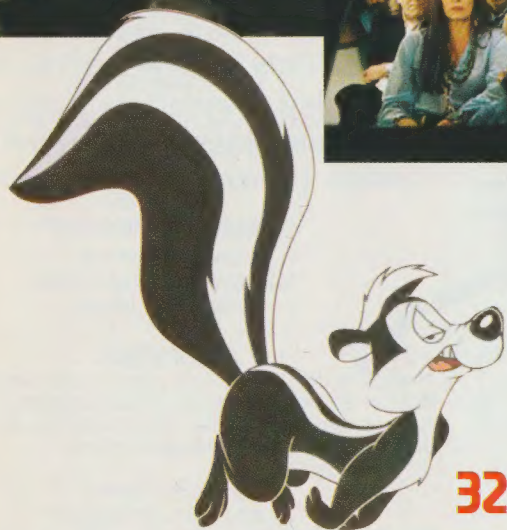
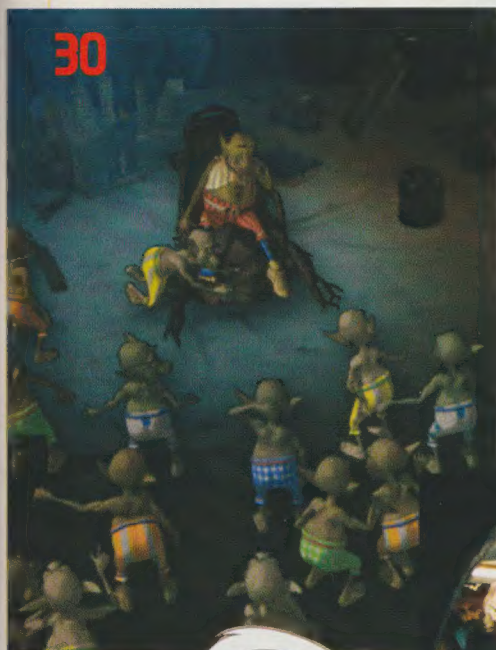
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On the Cover: *The Polar Express* becomes a pricey gamble for the digital technicians at Sony Picture ImageWorks, but is it animation?



From Ramin:



The *Polar Express* and Paramount/Nickelodeon's *The SpongeBob SquarePants Movie* are offering three widely different choices to toon lovers everywhere. Not only have the three titles been dominating the box office for the past few weeks, they also represent three very different styles of animation in service of eclectic screenplays.

Of course, the trade publication pundits and the money-counters were quick to champion one over the others. It was quite sickening to see how some people in Hollywood were simply salivating over the perceived lackluster performance of one of the movies. But here at *Animation Magazine*, we like to praise all three titles and their creative teams for the risks they took and the diversity of the projects. What a boring field this would be if all the animated features looked the same and

First of all, let me tell you what a pleasure it is to deliver our first issue of 2005 at a time when three very different animated features are duking it out at the box office. Disney/Pixar's *The Incredibles*, Warner Bros./Sony Pictures Imageworks

were created by the same cast of characters. Let's hear it for a world where 2D, CG, mo-cap and live-action can co-exist and deliver the goods. Can't we all get along, damn-it?

On a more personal note, I'd like to take this chance to introduce our new publisher, Jodi Bluth. Animation buffs will get a kick out of Jodi's wonderful toon genes: Yes, the great Don Bluth is her uncle! During her many years at the magazine, she has also been a steadfast champion of animation in her own right, and we're very lucky to have her in this new capacity.

In the spirit of the year-end holidays, I'd also like to thank you all for reading and supporting the magazine. Nobody can work in a vacuum, and we wouldn't be able to do this without your feedback and support. Have a safe and wonderful holiday season. And please, do us all a favor. Go check out all the toons playing in theaters this month and cut everybody some slack, won't you?

Ramin

Ramin Zahed
Editor-in-Chief
(rzahed@animationmagazine.net)

From Jodi:



basis. However, we are fortunate to have her still involved with the magazine as the digital editor. I wish her much success on her new endeavors and congratulate her on having the tenacity to go after her goals!

Having said that, I now eagerly step into the very large footprints left behind by those big shoes and am excited to take on the new role as publisher! And what an issue to start off with too! Although our January issue actually comes out in December, we consider it to be the first one of the new year. So, we thought we'd start off with a bang. Not only does this issue include our annual School Guide, but we've also included a special anniversary section to pay tribute to those celebrating a milestone in 2005. We received a few hundred from those with studios, characters or products that

Well, anyone that knows our former publisher Rita Street or has ever met her (even briefly) can understand when I say that I will miss her passion and her "geek-dom". She and I have worked well together over the past few years, and I will miss that on a daily

have been around for five, 10, 15 years and even longer. We did the best we could to include as many as possible. As a few people pointed out, every year in this business is to be celebrated and I couldn't agree more! So congratulations to you all and keep it up ... it means job security here for us!

It is my goal to get out to all the studios and indie houses and get to know you more and see how we can better serve the animation community. If you are traveling to California, please get in touch with me. Although we attend most of the trade shows and animated events, I don't get across the pond as much as I'd like, and I want to keep those relationships strong.

Thanks for your support this past year. On behalf of all of us at *Animation Magazine*, we wish you much happiness over the holidays and much success in the year to come!

Jodi

Jodi Bluth
Publisher
(jbluth@animationmagazine.net)

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FOR YOUR CONSIDERATION BEST ANIMATED FEATURE

GHOST IN THE SHELL 2: *INNOCENCE*

*When machines learn to feel,
who decides what is human...*

"Absolutely stunning...
boasting dazzlingly
evocative sequences.
Oshii's vision is certainly
impressive enough for
this viewer to want to
go back for more."

— Jasper Sharp, *Midnight Eye*

"'Ghost in the Shell 2: Innocence'
is that rarest of birds: it matches
the original, continues it, and even
kicks things up a level. A stunning
achievement of 21st Century anime."

— Patrick Drazen, *Animation Magazine*

OFFICIAL
SELECTION 2004
CANNES INTERNATIONAL
FILM FESTIVAL

The Animation Planner January



4 Remember the short-lived animated series *God, the Devil and Bob* (2000)? Well, you can re-experience the offbeat fun with a comprehensive Fox DVD out today. Also arriving in stores are the new animated releases, *SpongeBob SquarePants: Home, Sweet Pineapple*, *¡Mucha Lucha!: The Return of El Malefico* and *MegaMan NT Warrior*.

7-15 Looking for some toonish fun Down Under? Then we recommend checking out Sydney, Australia's annual shorts events, **Flickerfest** (www.flickerfest.com.au).

11 Can you believe it? Universal's 11th volume of *Land Before Time* dinosaur toons comes out on DVD. This one is subtitled *Invasion of the Tinysauruses*. Today's other toon goodies include *Lupin the 3rd Vol. 9*, *Paranoia Agent, Vol. 2* and *Rave Master Vol. 3*. On the live-action side, you have your choice of either *Catwoman* or *The Village*.



14 A zebra raised in captivity wants to be a racehorse, in *Racing Stripes*, a charming new pic directed by Frederik Du Chau. Frankie Muniz (*Malcolm in the Middle*) supplies the voice of the four-legged dreamer. Also back in action is Jennifer Garner as the slick and shapely superheroine, *Elektra*, who faces a whole new set of challenges in the new movie directed by



Rob Bowman. Boyfriend Ben Affleck also has a supporting role.

18 Now that the original *Aladdin* is finally out on DVD, it's time for its direct-to-vid sequels *Aladdin II* and *Aladdin III* to join the family. Also, the folks at Nick/Paramount offer a new edition of the hot *The Fairly OddParents* oeuvre called *Timmy's Top Wishes*.

20-30 The 11th edition of the popular indie **Sundance Festival** also offers a nice selection of cutting-edge animation (www.sundance.org).

25 Time to chase the winter blues away with several good DVD releases. You have your choice of *Batman: The Animated Series, Vol. 2*, *Superman: The Animated Series, Vol. 1*, *Alien vs. Predator* or *Sky Captain and the World of Tomorrow*. What happens in Vegas, stays in Vegas, kind of! The annual **NATPE** television confab brings all kinds of small-screen types to the strip, thru the 27th (www.natpe.org).

30 The 32nd edition of ASIFA-Hollywood's **Annie Awards** honors the best in animation (2004) in Glendale, California. For more info, call (818) 842-8330.



31-Feb. 4 Time to visit the Old Blighty's annual **Animex Student Festival**, which takes place in Middlesbrough, U.K. (www.animex.net)

To get your company's events and products listed in this monthly calendar, please e-mail jbluth@animationmagazine.net

Two New Flavors at Cartoon Pizza



Although their new animated series *Pinky Dinky Doo* won't premiere on Noggin until 2006, **Jim Jenkins** (Doug, Stanley, PB & J Otter) and partner **David Campbell** recently told us that they're working on a second animated series called *Planet of the Thingies*.

"It's a spin-off of *Global Thingy*, a series of shorts that we did for *Sesame Street*," says Jenkins, who formed the Cartoon Pizza production company with Campbell a few years ago. The duo was shopping the color-

ful *Thingies* at the MIPCOM market recently as a 19x1 toon, which teaches kids about diversity and acceptance of differences in others.

Jenkins also told us that he's been quite thrilled to see his 52x11 toon, *Pinky Dinky Doo*, ready for its close-up on Noggin. "The series is based on the bedtime stories I used to tell my five-year-old daughter," says Campbell. "She would correct my drawings and tell me, 'Uh, no, that's not how she looks,' and help me with the illustrations!" Based on Jenkins' book series published by Random House, *Pinky Dinky Doo* follows the adventures of a seven-year-old girl who likes to make up funny stories and tall tales for her four-year-old brother. The Flash-animated toon uses a lively collage look, setting 2D-animated characters against real-life depictions of a big city that looks a lot like New York. It has already been presold to CBBC, CBC, ABD Australia and Disney in Latin America. "The funny thing is that I actually listened to my daughter's advice, and she really did improve my drawing style," admits the prolific Jenkins. ■

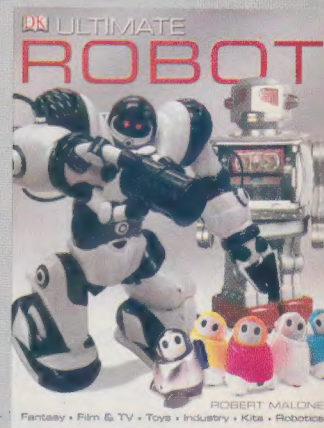
Books We Love

Ultimate Robot

By Robert Malone
(DK Publishing, \$30)

The pop culture and sci-fi landscape of the past few decades is dotted with wonderful metallic creatures that blur the boundaries between man and machine. From Robby the Robot (*Forbidden Planet*) and C-3PO and R2-D2 (*Star Wars*) to T-800 (*Terminator*) and Bender (*Futurama*), these awesome A.I. applications are gathered in one colorful DK volume, penned by robot expert Robert Malone. Providing a well-researched history of the developments that led to the creation of everyday robots, the book also surveys many influential robots in film and television, all manners of robot toys and a great chapter on the next big things in the world of robotics.

You've got to love a book that moves gracefully from *Dr. Who's* Daleks and Data (*Star Trek: Next Generation*) to animated series such as *Transformers* and *Little Robots*. Fans of *The Jetsons* might be upset, though, because Malone has left out one of our all-time favorites—Rosey, the perfectionist Robo-maid from the popular Hanna Barbera cartoon. What gives? ■



FOR YOUR CONSIDERATION
BEST ANIMATED FEATURE FILM

CREATED BY
GARY BASEMAN and BILL & CHERI STEINKELLNER

DIRECTED BY
TIMOTHY BJÖRKLUND

"The energy is genuine, and the level of invention is remarkable, sustained as it is by Gary Baseman's genially garish art, Timothy Björklund's direction from a script by Bill and Cheri Steinkellner, and Nathan Lane's madly passionate performance as the canine."

Joe Morgenstern - **THE WALL STREET JOURNAL**

"The film's animation style is edgy and minimal, which imbues it with unexpected freshness and immediacy."

Kevin Thomas - **LOS ANGELES TIMES**

"An impressive feature film debut for director Timothy Björklund. A spot-on script by Bill and Cheri Steinkellner. Nathan Lane, Jerry Stiller and Kelsey Grammer all succeed mightily instilling soul into the animated oddballs created by Gary Baseman."

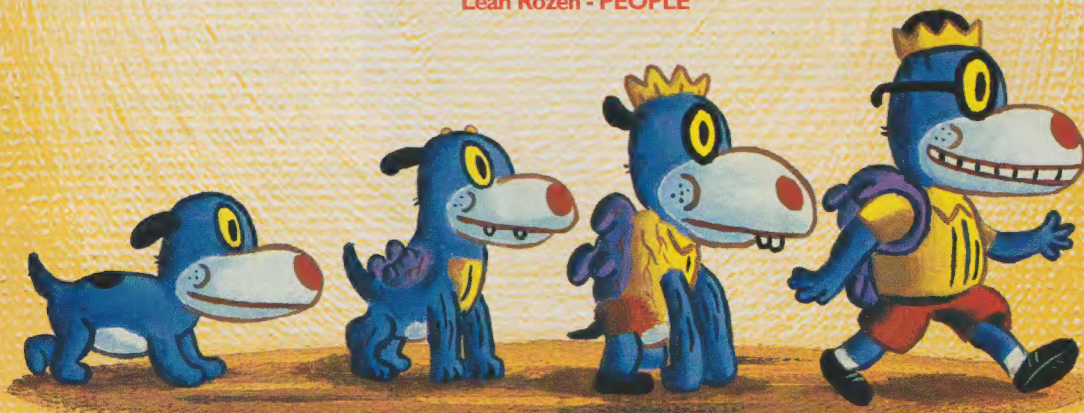
Dan Dunn - **BOSTON METRO**

"'Teacher's Pet' is an entertaining treat that proves there's plenty of life left in traditional 2-D animation. The screenplay, by Bill and Cheri Steinkellner, cleverly expands the premise."

Lou Lumenick - **NEW YORK POST**

"'Teacher's Pet' is dotted with visual jokes and features catchy musical numbers brimming with campy lyrics."

Leah Rozen - **PEOPLE**



Disney's
TEACHER'S PET
BASEMAN

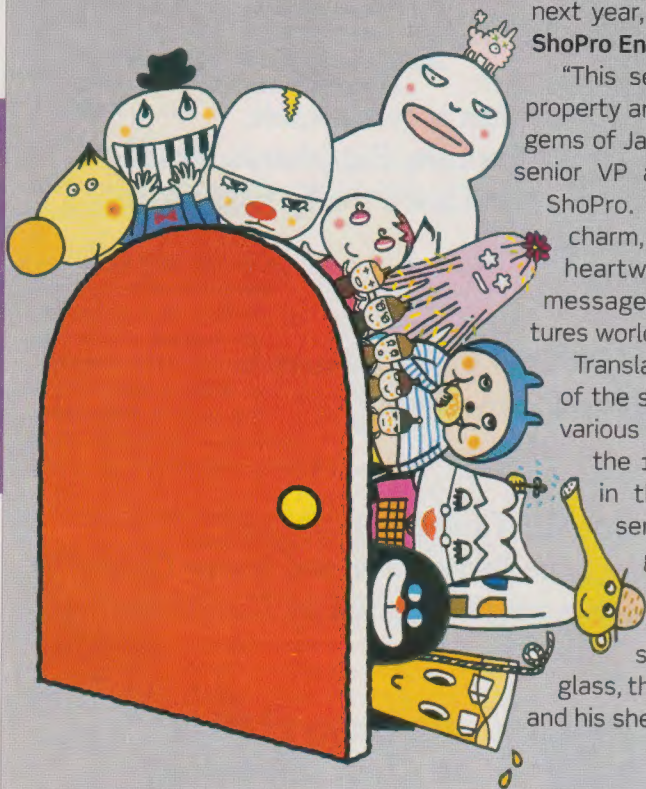
Nick Jr. Makes a Few Japanese *Friends*

If you thought *The Teletubbies* were slightly odd, then wait till you catch a glimpse of the new preschool sensation ready to explode in 2005. Created by Momoko Maruyama and Ryotaro Kuwamoto, the 60-part 30-second interstitials known as ***Deko Boko Friends*** will premiere on Nick Jr. and Noggin next year, thanks to the folks at **ShoPro Entertainment**.

"This series is an exceptional property and one of the preschool gems of Japan," says John Easum, senior VP and exec producer at ShoPro. "We believe that its charm, exceptional wit and its heartwarming and positive messages will transcend cultures worldwide."

Translated to English, the title of the show means "friends of various shapes and sizes," and the 12 characters featured in the interstitials represent a variety of backgrounds and personalities. For example, carefree Klinki Klunki spills juice from his glass, the Egg Prince's hat boils and his shell cracks when he gets mad, and the always-hungry Belly Boing's round little stom-

ach makes drum-like noises. Not surprisingly, since the show began airing on Japan's NHK channel in April 2002, over millions of *Deko Boko Friends* picture books and tie-in toys have been sold. We can't wait until kids everywhere get hooked on this slightly surreal menagerie of friends. ■



Top 10 Animated DVDs

1. Shrek 2 (DreamWorks)
2. Aladdin Platinum Special Edition (Disney)
3. Looney Tunes: Golden Collection, Vol. 2 (Warner Bros.)
4. Mulan Special Edition (Disney)
5. The Simpsons Fifth Season (Fox)
6. Peanuts Holiday Package (Paramount)
7. The Nightmare Before Christmas Special Edition (Touchstone)
8. Garfield—The Movie (Fox)
9. Ren & Stimpy Complete First and Second Season (Paramount)
10. Barbie as the Princess and The Pauper (Lions Gate/Fox)



Source: amazon.com, 10/25/04

Irish Eyes are Expanding

Galway, Ireland-based **Magma Films** recently announced plans to set up a new branch in the U.K. to take advantage of British funds and co-productions. "We are in conjunction with the BBC at the moment on a second series of *Lilly the Witch* (13x26) and *Zombie Hotel* (26x26)," says Magma's toon topper Ralph Christians. "We are also discussing the 3D action adventure series *Enjo* with U.K. broadcasters. This is the project we introduced at Cartoon Forum."

"Co-producing from a small territory like Ireland means ending up as a minority partner," Christian explains, "even if you have created the project. The times are gone where big stock market-raised money was sent around. If you want to co-produce and do half the work, you have to come up with 50% of the budget. That's impossible out of Ireland!"

Magma will also be working with German partner Trixter Films to develop, co-produce and distribute a new children's animated series called ***Pirate School***, along with U.S. partners Foothill Entertainment and Red Sky Entertainment.

Pirate School is based on Colin McNaughton's popular children's series about an artistic young girl who is sent to Captain Abdul's galleon to get toughened up. The show has already been pre-sold to CBBC and the Australian Broadcasting Company. Anyone who has glanced at McNaughton's charming book can attest to the fact that this one is going to be loads of fun. Or as they say in pirate lingo, Aaaaarrrrr! ■

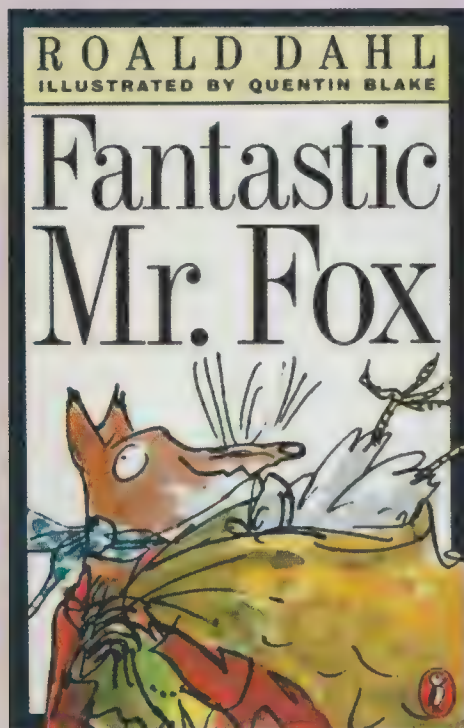


Fox News

In case Henry Selick's sequences in *The Life Aquatic with Steve Zissou* whets your appetite for more stop-motion fare, we've got some good news for you. Selick (*The Nightmare Before Christmas*, *James and The Giant Peach*) and director Wes Anderson are planning to collaborate again on a feature adaptation of Roald Dahl's book, *Fantastic Mr. Fox*. The Revolution Studio movie will be

written by Noah Baumbach and distributed by Sony Pictures in 2006.

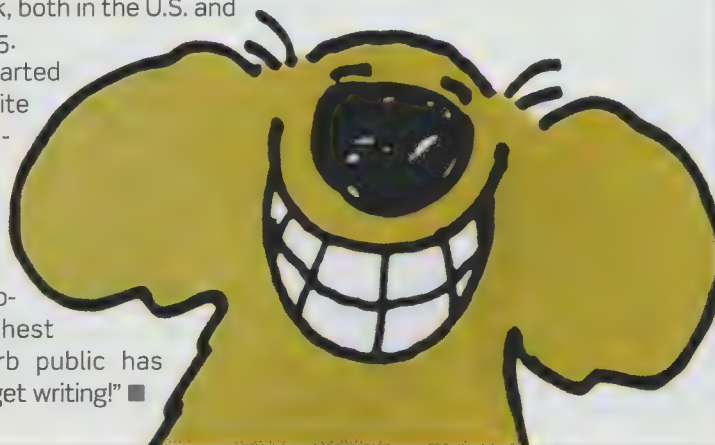
The ever-so-quirky Anderson, who is known for his offbeat comedies such as *Rushmore* and *The Royal Tenenbaums* is considered a great choice for the project. The book, which was written early in Dahl's career, centers on a clever fox and his family who find their lives in danger after three farmers ("Boggis and Bunce and Bean: one fat, one short, one lean") plot to get rid of them. Speaking of the macabre Mr. Dahl, another one of his popular books—*Charlie and The Chocolate Factory*—is also in production, poised for a July 2005 delivery. This new adaptation is directed by Tim Burton and stars Johnny Depp as the incomparable Willy Wonka. Thank God for those old reliable, recyclable properties! ■



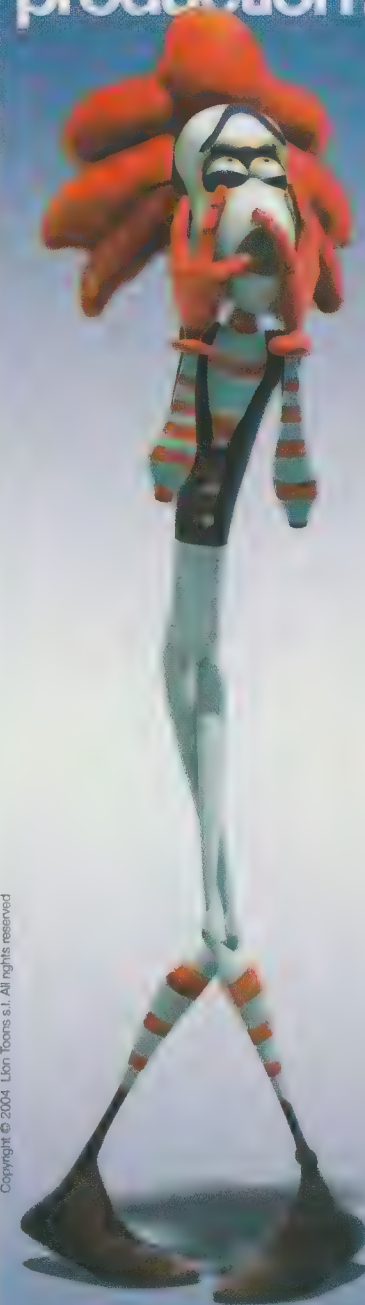
The Return of Roobarb

In 1974, writer Grange Calveley and animator Bob Godfrey created a lovable and wacky dog, which became a cult animated hit on the BBC and 40 territories around the world. The character's name was Roobarb and his optimistic spirit and ingenious inventions won him millions of fans. A new generation of viewers will be able to get acquainted with him thanks to a new series produced by Monster Animation and A+B Productions. Written By Calveley and distributed by Celador International, *Roobarb and Custard Too* is scheduled to air on Cartoon Network, both in the U.S. and the U.K. in late 2005.

"Ever since we started the Roobarb website (www.roobarband-custard.tv), I've been inundated with requests for a new series," says Calveley. "It's democracy of the highest order! The Roobarb public has spoken, so I had to get writing!" ■



Problems with your 3D production?



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Happy New year!

Lion Toons

New Demo Reels available at www.liontoons.com

Zero Gs, Tons of Fun



SCEA defies gravity and video game conventions with the revolutionary *AntiGrav*.

BY RYAN BALL

GAMES

Antigrav, the latest title for Sony PlayStation 2 with EyeToy, just may change the way you play video games from now on. Gone is the hand-held controller with a dozen buttons and two joysticks to manipulate. *Antigrav* is so intuitive, even your grandmother can play it with little coaching, granted she has fairly good knees.

For those unfamiliar with EyeToy, it's simply a USB camera that looks like a web cam and plugs directly into the PlayStation 2 console. The previous three games, *EyeToy: Play*, *EyeToy: Groove* and *Nicktoons Movin'*, use the camera to put the player's image on the screen to interact with animated characters and objects. However with *Antigrav*, a hoverboarding game, the camera works as a motion-tracking device, following your hand and head movements and applying them to the on-screen character. To make your *Antigrav* alter-ego jump, you simply jump. To carve left and right, you subtly move your head from side to side. But take heart, you don't have to be a world-class

gymnast to pull off the death-defying back flips. Those can be achieved by just throwing your arms back.

Developed by Harmonix, *Antigrav* offers two modes of gameplay. You can either go for speed or style as you ride your antigravity board through a futuristic cityscape, grind on rails and pick up points by hitting targets with your hands. Along the way, you encounter ramps and launch pads that let you soar high above the city streets and maneuver through rings for points. Going into a specified series of turns and flips will unlock your character's signature super move and help drive your score up. It also looks cool.

Though simple in execution, the game is challenging to play and far more sophisticated than its predecessors. Producer Joe Brisbois of Sony Computer Entertainment

America explains, "As we've spent more and more time with the *EyeToy* camera, we've been able to learn faster, more accurate ways of both capturing images and deciphering that data. This has allowed us to really push the envelope in two ways—first, in the way we're handling the motion tracking and, secondly, in the facial recognition technology we've developed."

It takes a few games to learn how to most effectively use your body as a controller. Even after that has been mastered, the level design keeps throwing curves at you. "The number of different paths that you can take through each level is virtually limitless," notes Brisbois. "You can play a level 50 times and still not uncover all of the different areas. You'll think you have a level dialed, but then you'll see someone else play and they'll end up uncovering sections you've never seen and blowing away your score!"

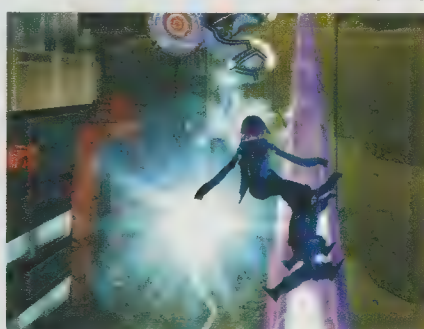
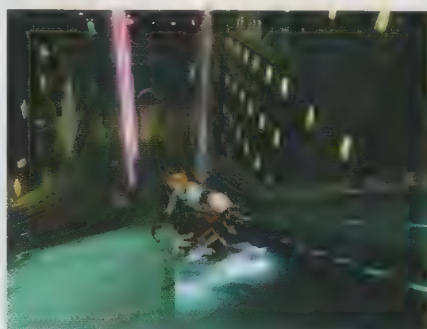
The game's cut-scenes were created by Lobo, an animation and design studio in Sao Paulo, Brazil. The studio previously did cinematics for the Harmonix/SCEA title, *Amplitude*, and collaborated with Harmonix art director Ryan Lesser on the *Antigrav* animations using Alias' Maya, Discreet's 3ds max and Adobe's After Effects, Illustrator and Photoshop running on both Macs and PCs.

An early version of *Antigrav* was demoed this summer at E3 in Los Angeles, wowing attendees and settling a lot of nerves at Sony. "It was a real eye-opener when we arrived at E3, and there weren't any other games like ours," Brisbois recalls. "It was cool but at the same time it was a bit unsettling. If it was such a great idea to be making a game where your body is the controller, why weren't more studios doing it?"

There's no doubt other game makers will jump on the bandwagon as gamers embrace this new way of navigating interactive worlds. Devices like EyeToy probably won't replace

the hand-held controller entirely, but they are the next logical step in creating a truly immersive experience. ■

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SCREENINGS:

December 1, 7:30pm New York, Sound One Screening Room
December 4, 4:00pm Los Angeles, Clarity Theatre
December 4, 7:30pm San Francisco, Delancey Street Screening Room
December 12, 4:00pm Los Angeles, Harmony Gold Preview House

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How Old School Became the New Cool


Game makers get extended play from retro titles.

BY RYAN BALL

If we've learned anything from the world of fashion, it's that everything is cyclical. At a time when clothing stores are again stocking styles from the '80s, it's no wonder video games like *Pac-Man*, *Space Invaders* and *Rampage* have wormed their way back into the zeitgeist. Just like that pesky centipede that just won't die no matter how many times you shoot it to pieces!

While most publishers of interactive entertainment have been busy promoting their latest, cutting-edge titles for the holiday season, some have also been ardently hawking their classic catalogs. The fall of 2004 saw major retro releases from both Midway and Atari.

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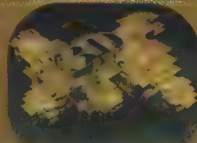
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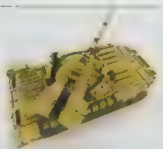
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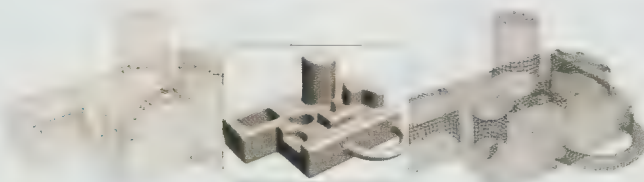
(Animation Magazine, Aug. 2003)



Power Booleans - winner of Animation Magazine Seal of Excellence (5 stars).



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consumers get 20 vintage titles including *APB*, *Mortal Kombat 3*, *Total Carnage*, *Xenophobe*, *Spy Hunter 2*, *Pit Fighter*, *Primal Rage* and *Wizard of Wor*.

Not to be outdone, Atari recently put out *Atari Anthology*, a collection of 85 classic games for PlayStation 2 and Xbox. In addition to stalwarts like *Pong*, *Tempest*, *Milipede*, *Breakout* and *Missile Command*, you get plenty of lesser-known games that may be unfamiliar even to those who grew up in the '80s. *Demons to Diamonds*, anyone?

Being able to play all these classic games on your PS2 or Xbox is cool, but for everyone who wishes they hadn't let their Atari VCS or 2600 go for \$5 at that yard sale, there's the new Atari Flashback. This retro-style plug-and-play game console comes loaded with 20 favorites from the 80s. All you have to do is plug it into your TV, and you're ready to have hours of 8-bit fun for less than \$50. It even comes with a cool, old-school red T-shirt featuring that unmistakable Atari logo.

The Atari Flashback is only one of the latest entries in the booming plug-and-play game market. Toy maker Jakks Pacific saw its sales jump 128% to around \$206 million in 2004, due largely to the phenomenal success of its award-winning TV Games. These units are about the size of an original Atari joystick and come loaded with a handful of titles from Atari, Activision and Namco. There are even Disney and *SpongeBob SquarePants* versions, but the best seller to date is the *Ms. Pac-Man* edition, which emerged as one of the top-selling toys of the 2004 holiday season.

Anson Sowby, director of marketing for Jakks Pacific, says the TV Games have been doing so well because of the sub-\$20 price range, the ease of use and the quality of the games. "With Namco's *Pac-man*, we worked closely with the original creators to bring it to our system," he comments. As TV Games get set to go wireless, Sowby tells us next generation versions will also feature memory chips that allow players to save games and high scores. In addition, the upcoming *Mortal Kombat* controllers will come with a link cable that connects two units for two-player action.

Games like *Ms. Pac-Man* are hot again because they're new to kids and familiar to their parents. Sowby notes, "As we've taken the TV Games around to events, whether it's video game shows or toy shows, we've seen that little kids will like it as much as a guy who's 48 and grew up playing them in the arcades. Now that we're in the days of *Halo 2* and *Madden NFL*, you almost need a rocket science degree to understand how to play them."

So does this mean that in 20 to 30 years we're going to be seeing *Grand Theft Auto* and *Doom 3* make their triumphant return? Probably. One thing we know for sure is that you can't keep a good game down—except maybe *Lawn Darts*. Don't hold your breath for that comeback. ■

What's Hot: Best Selling Xbox Games

1. Halo 2 (Microsoft)
2. Halo 2 Limited Edition (Microsoft)
3. Tiger Woods PGA Tour 2005 (Electronic Arts)
4. Star Wars Battlefront (LucasArts Ent.)
5. The Simpsons: Hit and Run (Vivendi Universal)
6. Star Wars: Knights of the Old Republic (LucasArts Ent.)
7. Tony Hawk Underground (Activision)
8. SpongeBob SquarePants: The Battle for Bikini Bottom (THQ)
9. Lord of the Rings: Return of the King (Electronic Arts)
10. Barbie Horse Adventures: Wild Horse Rescue (Vivendi Universal)



Source: Amazon.com

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BY RON MAGID

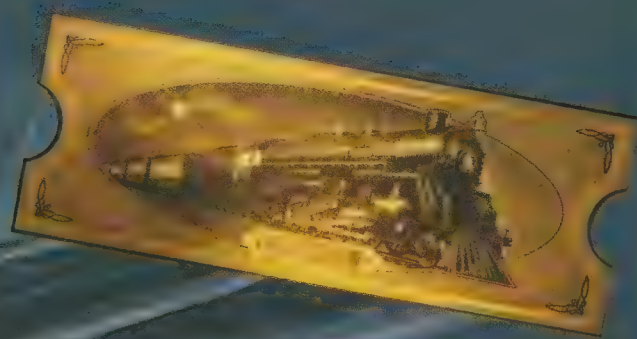
All Aboard The Mo-Capture

It took director Robert Zemeckis and the digital masters at Sony Pictures ImageWorks lots of time and money to breathe life into the CG Polar Express.

FEATURE FILM



Express



More than any director since Orson Welles, Robert Zemeckis has fearlessly used visual effects—from *Back to the Future* through the live-action animation hybrid, *Who Framed Roger Rabbit?*—to create a uniquely cinematic visual style. But the lengths the iconoclastic filmmaker was prepared to go to recreate the dreamlike pastel imagery of Chris Van Allsburg's illustrated children's fable, *The Polar Express*, may well have redefined filmmaking, and the art of animation, as we know it.

While laboring to translate the 29-page tone poem into a feature script, Zemeckis surrounded himself with longtime collaborators like vfx super-

visor Ken Ralston, production designer Rick Carter and concept illustrator Doug Chiang, who imagined vistas as Sony Pictures Imageworks' artist Vladimir Todorov drafted hordes of character designs. Meanwhile, Ralston struggled to get those concepts on film. When tests exploring pure live-action and real actors shot against greenscreen with fanciful digital environs added later failed to create the desired look, Ralston had a third test waiting in the wings: performance capture. Wearing a bodysuit with markers at each joint, Tom Hanks was surrounded by capture cameras that recorded his performance data into the digital realm. "Motion capture required none of the headaches [of live-action filmmaking]," Ralston says. "There's no cameras, no lighting, no nothing. I knew Bob was gonna fall in love."

The result: It looks like animation, but it's not. Yet it just might radically transform the roles of actors, cinematographers and even directors forever. "It gives directors the thing they always wanted," Ralston grins. "Absolute control."

First off, every decision that would normally be made on set—from camera moves to lighting to the look of the sets and characters—was postponed to post-production. Zemeckis enthusiastically cast away those physical filmmaking crutches: "That only ever gets in the way! Now I have all the artistic tools of cinema at my disposal without any of the compromises. We're not burdened by the limitations of a 100-year-old image recording system."

Ironically, the all-digital *Express* accumulated a warehouse-full of real-world props, costumes, even hairdos. It was all about helping Zemeckis visualize the cyberworld while directing actors wearing scuba suits covered in round markers and handling stand-in



Wearing a data-capturing body suit, Tom Hanks was able to deliver the blueprint for various characters, including Conductor, Hobo, Santa Claus, Scrooge and Hero Boy.



props crafted of airy chicken wire (so as not to block the capture cameras' sight-lines).

Thanks to this performance-capture revolution, Hanks took on six roles, Scrooge, Hero Boy, the father, the Express's Conductor, the Hobo, and Santa Claus. These characters often interacted in the same scene *simultaneously*.

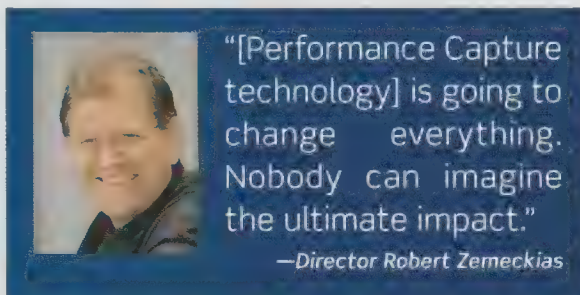
When he wasn't starring opposite himself, Hanks played scenes with Peter Scolari (his *Bosom Buddies* co-star) and Nona Gaye, as the pint-sized Lonely Boy and Hero Girl. These weren't exactly CG creations: Ralston digitally scanned *real* kids, who physically became the CG models for the characters, but their performances were mocapped by the adult actors.

Performance-capture sets also underwent quite a metamorphosis. Instead of jerry-rigged apple boxes standing in for set-pieces, furniture was built from heavy chain-link, doors from speed-rail, all precisely laid out to match each digital set's dimensions. Treadmills were incorporated so the actors could travel farther than the limited stage space allowed; foam rubber pads simulated walking in snow.

Once the capture phase ended on a given sequence, all the performance cap data—whether it was Hanks playing against other actors or Hanks playing opposite Hanks—was integrated into a

single wide master shot. Translating all that data into a movie, deciding how each scene should be “shot”, only happened in what Zemeckis dubbed “Production Phase 2.” “When the actors leave the [capture stage],” Zemeckis explains, “you still don’t have any shots.”

Using a physical pan-and-tilt interface, Zemeckis’ longtime camera operator Robert Presley created digital camera moves with a human touch. Nevertheless, many moving camera shots—including virtual helicopter, crane or dolly moves—were keyframe-animated courtesy of SPI’s “digital



grips”, Alex Head and Brian Doman, whose task was moving the camera through space.

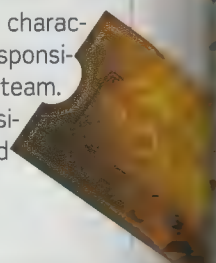
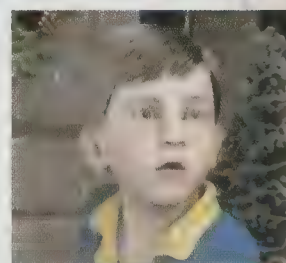
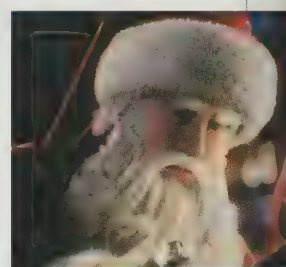
Once a sequence was correctly “shot”, it still didn’t look like anything anyone wanted to watch. That’s when Ken Ralston, Jerome Chen, animation supervisor David Schaub and 500+ SPI artists put the raw data through a series of iterations using Alias’ Maya, Kaydara and various other proprietary animation packages to create

each character’s skin, finalize and enhance their movements, and light the scene.

But since it’s mostly based on performance captured from live actors, it doesn’t look like anything anyone’s ever seen. “This type of animation throws people off,” Chen admits. “It doesn’t look like a person because it’s stylized and digital, but there’s somebody in there and that throws people. Hardcore keyframe animators who like poses and very exaggerated movements don’t know what to make of this. It’s too subtle for them, and their initial reaction is it feels creepy... I think that’s great. I had the same reaction.”

But when everything’s performance-capped, what’s an animator to do? Plenty. Including creating “retakes” of scenes when the actors have all gone home. “In lots of cases the animators looked at the video footage shot on the mo-cap stage and basically tried to emulate that—if that’s what Bob wanted,” Ralston states. “We’re also in a world where Bob says, ‘I don’t like that performance. Why don’t you guys animate it this way?’ and we just go off and change it. We’ve done it a fair amount of times. Not that the actors want to hear that!”

Nevertheless, vital details like the movement and quality of the characters’ eyes were entirely the responsibility of Ralston and Chen’s team. “Our motion capture was sensitive enough that we could



continued on page 18

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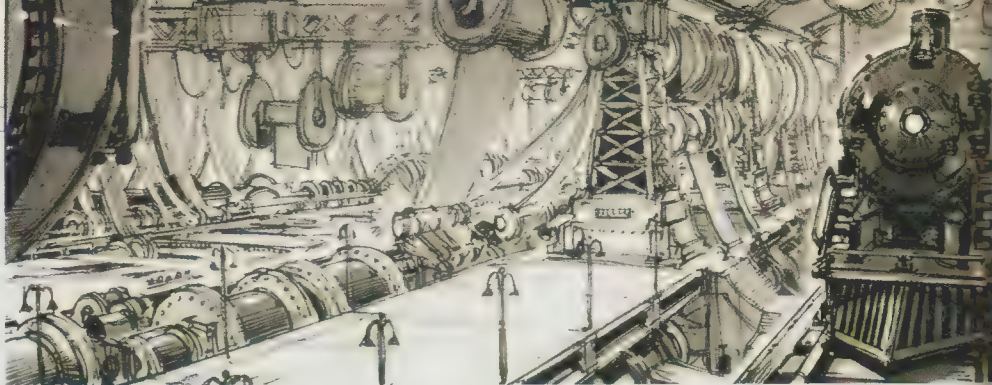
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actually see the eyelids bulging," Chen says. "Since eyes are pear shaped, they deform the eyelids when they move, so we can actually tell where they're looking, but we still had to keyframe the eyes. We have a curse word around here—it's called 'minutiae'—which gets down to how big is the miniscus, which



Preliminary drawing of Gift Wrap Hall by artist Marc Gabbana.

formance-capture technology to replace actors with digital doppelgangers: "This goes all the way back to *Death Becomes Her*, when a bunch of CG animators tried to convince me the way to turn Meryl

Streep's head around was to do this whole CG head. I just had to get 'em in a room and say, 'So you're telling me all of your hands, animating this head, will be as good as Meryl Streep's performance? Let me tell you something, you're all wrong!' Same here. No animators, no matter how good they are—and our animators are brilliant on this film—they can't do Tom Hanks, they can't do any great actor. That's a very specific world that can't be faked."

Still, faking certain worlds has its appeal. "[It's] going to change everything," Zemeckis insists. "Nobody can imagine the ultimate impact. At its best, it's going to completely liberate the moving-image storyteller. The only limitation is his own imagination." ■

Ron Magid is a Los Angeles-based journalist who specializes in visual effects.



is the little bit of moisture between the eyeball and eyelid. I never thought we'd have to go to that level of detail, but if the eyes don't feel right, you're looking at a 'thing' and you're not interested in what it's saying, so we had to go to a lot more depth."

"Eyes are the hardest things because," Ralston deadpans, "they are the windows to your soul." We're concerned because this movie's going to an emotional depth that no other CG movie's ever gone to. "

Regardless of how *The Polar Express* is received, Zemeckis is already producing another CG epic—*Monster House*—which he won't direct. So mo-cap movies—and their topsy-turvy production—appear to be here to stay. In addition to the much-written about costs of the production (the tech-heavy price tag is estimated to be \$170 million plus another \$125 million in global marketing and advertising costs), observers also bring up the old humans vs. machines debate.

Ralston cautions against using per-

Filmmakers Express Themselves in IMAX 3D

In 1895, the Lumière brothers made some of the first moviegoers dodge out of the way of a projected train pulling into a station. Flash forward 110 years later and Warner Bros. and the IMAX Corp. have gone to a bit more trouble to make audiences feel like part of the action by releasing *The Polar Express* in the IMAX 3D format.

The Polar Express: An IMAX 3D Experience treats viewers to an image that is 10 times the size of standard 35mm projection. With the aid of special 3D glasses and more than 12,000 watts of digital surround sound, the film's computer-generated scenes leap off that huge screen, plunging moviegoers into the magical world of Chris Van Allsburg's time-honored children's book.

On Nov. 10, more than 70 IMAX theatres worldwide opened the film simultaneously with the 35mm release, making it the widest roll-out ever for a movie that

has been digitally re-mastered via IMAX DMR technology.

The Polar Express is the first full-length major motion picture to be converted to stereoscopic 3D for IMAX projection. Blockbusters such as *Spider-Man 2*, the *Star Wars* prequels and the *Matrix* sequels have all been tweaked for the really big screen, but none were given the added dimension.

The last animated film presented in IMAX 3D was 2002's *Santa Vs. The Snowman*, a half-hour CG comedy from exec. producer Steve Oedekerk (*Ace Ventura: When Nature Calls*, *Kung Pow: Enter the Fist*), director John A. Davis and the rest of the team behind the Academy Award-nominated *Jimmy Neutron: Boy Genius*.

For a list of IMAX, IMAX Dome and IMAX 3D theatres carrying *The Polar Express: An IMAX 3D Experience*, see the IMAX web site at www.imax.com. ■

— Ryan Ball

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Brief Encounter: Although a tiny seahorse featured in the movie is only seen for a second or two, it has 60 small tendrils which were animated by hand

Stop-Motion in the Ocean

Henry Selick trades *Nightmare* for fable with Wes Anderson's *The Life Aquatic with Steve Zissou*.

BY RYAN BALL

For his first real foray into the world of fantasy effects, director Wes Anderson (*Rushmore*, *The Royal Tenenbaums*) largely eschewed modern digital wizardry, turning instead to fellow director Henry Selick to add a touch of the traditional charm that marks his films *The Nightmare Before Christmas*, *James and the Giant Peach* and *Monkeybone*. Using stop-motion animation, Selick and crew helped Anderson bring a slightly surreal, fable-like quality to the Buena Vista Pictures release, *The Life Aquatic with Steve Zissou*.

The film stars Bill Murray as an eccentric oceanographer who reconnects with his estranged son (Owen Wilson) while tracking down a giant shark that killed his partner. While the animation, handled

mostly by Justin Kohn (*The Nightmare Before Christmas*, *James and the Giant Peach*) and Tim Hittle (*Canhead*), is only a small part of the film, echoes of *Moby Dick* resonate through the plotline and one half of

that dynamic is a menacing leviathan that had to be brought to life one frame at a time.

The stop-motion shark puppet was eight feet long, the largest one Selick has ever dealt with and quite possibly the biggest ever. "It was difficult," Selick recalls. "That's where I really had to push people, even people I've worked with for years. I had to get in the driver's seat and say, 'No, we can do this!'"

In the film, the shark is supposed to look 75 feet long, and only a very large puppet would work with the lens DP Pat Sweeney was using.

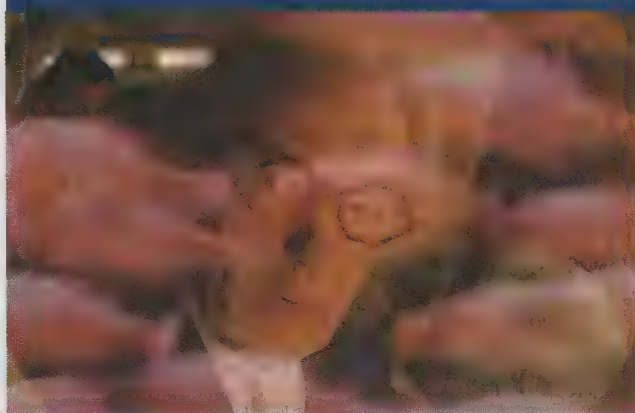
"Martin Menier was our head of creature fabrication and he was freaking out forever," Selick comments. "But eventually, he came up with a great solution for how to build it and make it hollow inside to save hundreds of pounds of weight."

The *King Kong* puppet in R.K.O.'s 1933 classic was only 18 inches tall. Manipulating something nearly ten times that size would require much more than digital dexterity. Selick says they divided the shark model into sections and set up five hand-cranked model movers coordinated to incre-



"It [making the stop-motion shark puppet] was difficult. That's where I really had to push people, even people I've worked with for years. I had to get in the driver's seat and say, 'No, we can do this!'"

— Henry Selick,
The Life Aquatic's underwater visual effects director



mentally produce a basic swimming motion as a 35mm film camera captured each frame. "It looked like some setup from the '20s," he quips.

While the rigs aided the swim cycle, Selick says everything else—fins, mouth, eyes, gills and other details—had to be animated by hand, which was no easy task. Inside the massive silicone shark was an oversized steel ball-and-socket armature machined by Merrick Cheney at Mechinations. Selick comments, "Justin Kohn is a martial artist and is incredibly strong and in shape. Believe me, there weren't many of us who could have pushed that giant shark around but he opened its jaws in just the right way."

One reason stop-motion is rarely used for vfx work these days is because of the limitations it puts on the director and producer's control. Animation producer Arianne Sutner, who previously worked with Selick on *Nightmare* and *James*, says it was an eye-opener for Anderson to learn that he couldn't get coverage of the animation from a variety of angles. This is where thorough pre-viz came into play. Sutner remarks, "We like to take storyboards and, of course, more sophisticated animatics and really hone it down so we can work with the director and show him exactly what he's going to get—except for the acting and some of the charm and quirks."

Over the course of the 18-week animation schedule, the team built and animated around 25 different sea creatures, including an octopus, a fluorescent snapper, a sea turtle, a lizard, some frogs and a pair of crabs. While he's proud of how the massive shark



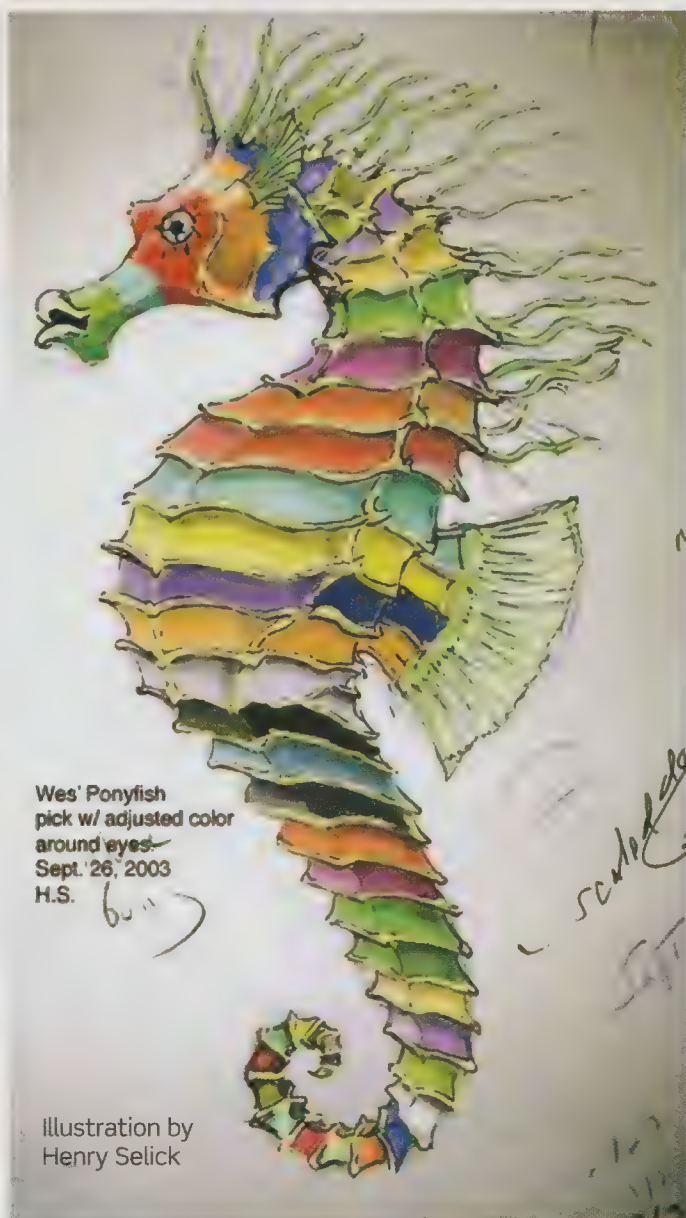
© Touchstone Pictures

turned out, Selick is equally fond of a tiny seahorse that is seen for only a second or two. "Down its back there are about 60 little tendril things that were very delicate and had to all be animated by hand," he notes. "I thought of a way to work it out—kind of repeating a pattern over and over. It was a more mathematical way to approach it."

The film's aquatic life also includes amazingly life-like animatronic sea mammals created by Academy-Award winner Walt Conti (*The Perfect Storm*, *Free Willy*) and crew. The rest of the world was filled in by Gray Matter FX (*Adaptation*, *Secret Window*), which produced digital matte paintings, set extensions and CG imagery, in addition to compositing the live action footage, dry for wet sequences and stop-motion photography. "It was interesting to go from photoreal, which is what we're used to, to photo-surreal," remarks studio founder Gray Marshal, who recalls how they used flocking software to

turn Selick's one fluorescent snapper into a school of fish. "It was a matter of creating a CG model that was based on Henry's fish and then taking the textures he shot and painting them onto the skeleton. It's somewhere between a CG fish and a Henry fish."

Fans will be happy to know that both Anderson and Selick may soon be teaming up again for another interesting project. Anderson is planning a stop-motion feature adaptation of Roald Dahl's classic children's book, *The Fantastic Mr. Fox*, for Revolution Studios, and Selick is in talks to direct the animation. Selick recently joined Vinton Studios as supervising director and is directing a CG short film titled *Moongirl* while he develops a stop-motion feature adaptation of Neil Gaiman's children's book, *Coraline*, also for Vinton. ■ **Buena Vista's *The Life Aquatic with Steve Zissou* opens nationwide on Dec. 25.**



Wes' Ponyfish pick w/ adjusted color around eyes
Sept. 26, 2003
H.S.

Illustration by Henry Selick



CG Heroes, 2D Underdogs and Cool Imports

BY RAMIN ZAHED

Will Brad Bird's amazingly popular superheroes save the day? Will Tom Hanks, Robert Zemeckis and their magical performance-capture machines take the *The Polar Express* to the Kodak Theatre on Oscar night? What will happen to that lovable (and profitable) DreamWorks ogre known as Shrek or those street-smart CG sharks? And will those deserving 2D underdogs such as

The SpongeBob SquarePants Movie and Disney's *Teacher's Pet* go the way of John Kerry and John Edwards?

These are the big questions on many toon lovers' minds as we all get ready to jump on the big Oscar bandwagon in the next few months. Some observers are predicting that this might be the first year that all animated features on the ballot are fully CG projects, but

there are many in the business who are singing the praises of some of the good old-fashioned traditional toons of 2004.

First of all, here's what we know for sure: 11 films qualified for the big feature race. No surprises on the CG front: Disney/Pixar's *The Incredibles*, DreamWorks' *Shrek 2* and *Shark Tale* and Warner Bros.' *The Polar Express* made

continued on page 24



The Golden List: This year's Oscar hopefuls are (clockwise from top left, DreamWorks' *Go Fish*, *Ghost in the Shell: Innocence*, Blazewell, *The Legend of Buddha*, DreamWorks' *Shark Tale*, Masquerade Films' *Sky Blue*, Disney/Pixar's *The Incredibles*, Disney's *Teacher's Pet*, Warner Bros.' *The SpongeBob SquarePants Movie*, Warner Bros.' *The Polar Express*, Disney's *Home on the Range*, DreamWorks' *Shrek 2* and Warner Bros.' *Clifford's Really Big Movie*.



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the list. The good news for traditionalists was that some of the year's underdogs—Disney's *Home on the Range*, Disney's *Teacher's Pet*, DreamWorks/Go Fish's *Ghost in the Shell 2: Innocence*, Paramount/Nickelodeon's *The SpongeBob SquarePants Movie* and Warner Bros./Scholastic's *Clifford's Really Big Movie*—are also wagging their tails.

Providing a much-needed element of surprise to the race are two classy imports—Masquerade Films' *Sky Blue* and Blazeway's *The Legend of Buddha*. The Indian toon, *The Legend of Buddha*, was produced by Pentamedia Graphics. The \$6.3 million 2D feature tells the familiar story of Prince Siddhartha Gautama who overcomes obstacles to fulfill his destiny and become a legendary spiritual leader. Directed by Moon-saeng Kim, *Sky Blue* is about a young rebel living in a post-apocalyptic future where the fortunate few are gathered in a protected mega-city called Ecoban, while others are left to perish in the polluted wastelands outside. Kim won best director awards for the film at this year's prestigious Venice and Berlin festivals.

Twists and Turns

In early November, before the list was released by the Academy, there were some questions about whether *The Polar Express* was actually submitted by Warner Bros. as an animated contender (Yes, it was.) and whether it could also qualify as a best feature nominee. (Yes, it can!) To address similar rumors about *The Incredibles*, Disney's senior VP of publicity Dennis Rice told the trades, "There was never any conversation, ever, about not submitting in animation. We strongly believe it's a great artistic achievement that happens to be animated and deserves recognition in both categories."

Other possible candidates that didn't make the cut were Paramount's *Team America*, Warner Bros.' *Scooby Doo 2* and *Yu-Gi-Oh!*, and Fox's *Garfield—The Movie*. As Jon Bloom, chair of the Short Film and Feature Animation Branch of the Academy explains,

"Some of those titles were simply not entered by the studios. In the case of *Team America*, the issue was debated, and it was decided that it was a live-action film using puppets. The filmmakers simply didn't utilize the techniques of animation."

Bloom also pointed out that had the Academy received 16 or more eligible films, then the feature animation category would have included five nominees. (A minimum of eight toons must open in a given year for the toon Oscar to be handed out.) To qualify for a nomination, the 11 films on the list this year must open in Los Angeles before December 31.

We'll all have to wait until January 25 to find out which three toons will end up on the ballot, but before that date, there's plenty of time to evaluate and over-analyze the awards milieu.

One indie publicist who specializes in Oscar campaigns pointed out the Academy has been good about championing artistically valid films

audiences liked it. People reviewed the studio, not the movie, which is something that has happened to Disney many times. As a result *Shark Tale* was attacked for what it wasn't, not for what it was."

Another title that seems to resonate with die-hard animation lovers is Disney's *Teacher's Pet*. Directed by Timothy Bjorklund, the 2D toon offered a wonderful big-screen take on the Emmy-winning series created by artist Gary Baseman, and although it only made \$6.5 million domestically, it captured a lot of critical attention.

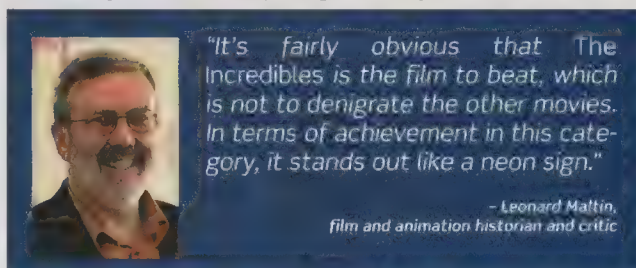
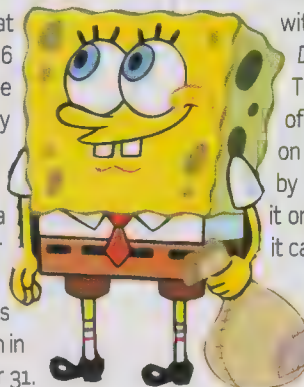
"In a more perfect world, *Teacher's Pet* would be discovered and appreciated for what it was," says Maltin. "I was very sad that it was dismissed in such a cursory way in the beginning of the year. It's quite possibly the best-reviewed movie of the year. It was strikingly original, irreverent and fresh, and it features some wonderful songs and a great performance by Nathan Lane. I saw it three times!"

Maltin also shares the view of many who are not quite sure how to categorize the new state-of-the-art performance-capture features such as *The Polar Express*. "The semantics are getting very complicated," he offers. "Can we call animation the manipulation of a movie on a frame-by-frame

basis? I still don't know, especially because it's all grounded in live-action performances."

Besides quibbling about the true definition of "animated," the Oscar race gives everyone a great chance to look back at the artistic and economical achievements of our industry over the past year. "It was a good year for animation," says Maltin. "Good movies came out and many of them had high profiles and audiences embraced them. Nevertheless, knowing how many talented people are out of work and scrambling to find work and a place to be creative makes it all very bittersweet." ■

Next month's column will focus on the competitive visual effects category.



such as *The Triplets of Belleville*, *Spirited Away*, *Treasure Planet* and *Spirit: Stallion of the Cimarron*. "Although this will be only the fourth year for the Feature Animation category, it will be interesting to see how a sequel like *Shrek 2* fares in the race," he notes, "because besides the occasional classic like *Godfather 2* or *Toy Story 2*, there doesn't seem to be that much support for sequels."

Obviously, many observers of the business point to Pixar's holiday blockbuster toon about fallible superheroes as the sure thing on the Oscar list. "It's fairly obvious that *The Incredibles* is the film to beat, which is not to denigrate the other movies," says animation expert, film historian and critic Leonard Maltin. "In terms of achievement in this category, it stands out like a neon sign."

Nevertheless, Maltin adds that he has a soft spot for DreamWorks' summer hit, *Shark Tale*. "They got a bum rap from the critics. The

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No Pointy Hats or Brooms Allowed!

The new 2D animated series *W.I.T.C.H.* centers on a quintet of modern girls with special powers.

BY RAMIN ZAHED

Move over, Buffy. You're yesterday's news, Sabrina. Disney's got a whole new band of butt-kicking evil-fighting girls with magical powers. Their names are Will, Irma, Taranee, Cornelia and Hay Lin—and guess what?—when you put their initials together, they spell *W.I.T.C.H.*! Of course, the creators of the show and Disney television's publicity office are quick to point out that these girls aren't really witches...They like to call them magical fairylike beings—"each with latent powers over one of the five elements: energy, water, fire, earth and air."

The development history of the show is slightly different from the many other toons on ABC Family and JETIX. *W.I.T.C.H.* was launched in 2001 as a series of comic books aimed at young girls by Disney's publishing arm in Italy. According to Roberto Santillo, creative director of Disney Publishing's Global Children Magazines and director of Milan's Accademia Disney, to date, 32 million copies of the books have sold worldwide.

"We have 14 official websites and something like 1.8 million unique visitors," says Santillo. "The most significant figure is that every day, we receive thousands of letters from fans. They write about these girls as if they really exist. They are the same age as the girls, and feel they're developing and growing in the same way as the five witches. They worry about their love lives, they want to help them out and give them advice. It's amazing."

Produced in a 2D animation style that is hugely influenced by Japanese anime by Paris-based studio SIP (formerly known as Saban International Paris), the series was developed by Disney's editorial team. "We spent a lot of time on research and you can definitely see the Asian influence on the show," notes

Santillo. "We were particularly interested in the narrative rhythms of Japanese manga. There is a certain calmness in parts of the story



where you can just stop and take in a particular scene. The designers really did a fantastic job in terms of creating a special atmosphere."

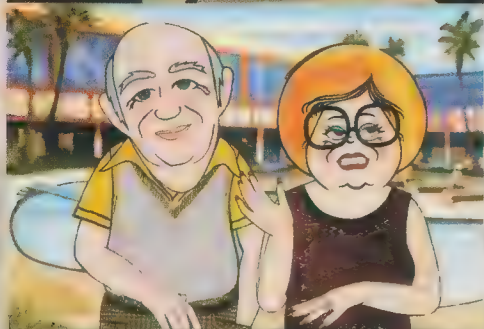
Although the girls have captured the imagination of a global audience, some changes had to be made in each territory for the comic books to be regionally palatable. For example, Santillo says they had to cover the bare navel of one of the girls to make it pass the standards in China. But he says, even the comic book readers in Yemen were touched by the values the series depicted.

"One difference that our show has with other similar projects is that our girls are learning about themselves and their growth," Santillo explains. "Magic doesn't automatically solve their problems. Our witches are on a learning curve. They also come from different backgrounds and family situations. Real life is part of the structure of the stories. One of the girls, for example, comes from a divorced family."

Gary Marsh, exec VP of original programming and production at ABC Cable Networks Group, also sees *W.I.T.C.H.* as a departure of sorts from the other toons on Disney Channel. "It's different from our other shows in that the focus is less on the comedy and relationships, and more on the extraordinary adventures in a fantastic new world by five young heroines who have magical powers," he says. "They aren't 'witches' in the sense of pointy hats, brooms and brews. They are a new generation of an ancient and honorable group known as The Guardians of the Veil, whose charge is to protect the world from an evil warlord in a parallel universe. Unlike Harry Potter, when these girls are at home and school, they face very contemporary and universal teen issues."

Harry Potter creator J.K. Rowling may beg to differ, but as Santillo explains, the show is anchored in how the girls learn to accept their roles in the world. "We see the characters grow from one episode to the next. And that's a new experience in the animated world. After all, Mickey Mouse has stayed the same age throughout the years." ■

A special *W.I.T.C.H.* preview hour premieres on Dec. 18 on ABC and Dec. 19 on JETIX and Toon Disney. The show settles in its regular timeslots in January. 9:30 a.m. on JETIX on ABC Family and 8:30 p.m. on Toon Disney. *W.I.T.C.H.* premieres in three languages in the spring on JETIX Europe and Latin America.



ANIMATION MAGAZINE THE 2005 ANNUAL SCHOOL GUIDE

As the role of animated and visual effects-driven films, TV series and games continues to grow each year, there has been an overwhelming increase in related classes and training programs both in the U.S. and abroad. Never before has there been such a wide variety of programs available to students who are eager to learn about the craft. That's why we've put together a comprehensive guide to help readers track down the program and educational institution that best matches their financial and academic goals. Simply look at our guide as your point of departure for an exhilarating journey of discovery and learning, one that will ultimately lead you to the career of your dreams. The information found in this guide is also available and is regularly updated on the magazine's website at www.animationmagazine.net/schools.html.

Arts and Crafts: From top, teachers at the Art Institute of California, San Francisco, work with a local conservation group to bring endangered wildcats to their life drawing classes; USC graduate Liz Blazer used Adobe PhotoShop and After Effects to create her award-winning short, *Backseat Bingo*; student Kim Andry learns how to operate the Video Toaster non-linear video editor; Ringling School of Design student Jason Bennett used Maya, Shake, PhotoShop, Premiere and Deep Paint 3D to create *The Pier*, a well-received short that screened at SIGGRAPH 2004; artist Mike Genz instructs student Andres Hale at Pennsylvania's Edinboro University.



them "Don't stop doing 2D, but be realistic and learn some 3D to be employable."

Elder, himself a 2D animator whose credits include *King Of The Hill*, *The Simpsons* and *Beavis and Butthead*, oversees 2D classes in two Bachelor of Science programs at The Art Institute—Media Arts & Animation as well as Game Art & Design. He teaches 2D in what he calls "Special production team classes." "I encourage students to do actual films, not just demo reels with spinning models that are samples of class work," he notes. "I want to make their education as close to a real world experience as possible."

The results of this approach can be seen in a DVD collection of shorts from two production teams dubbed *Shooting Stars* and *Red Giant*, which Elder plans to submit to festivals. Meanwhile some of his 2D student animators have played a role in AICLA's student-produced videogame *Mage's Mayhem*, and others have landed jobs at THQ game developer Heavy Iron Studios on games like *SpongeBob SquarePants*. Games clearly offer a professional opportunity for 2D artists, believes Elder, "especially wireless games, where you can have 2D gaming experiences on your cell-phone. These 'casual games' are a multi-million dollar industry."

The belief that videogames offer a promising career path for 2D

Persistence of Vision: How 2D Animation Education is Surviving Today

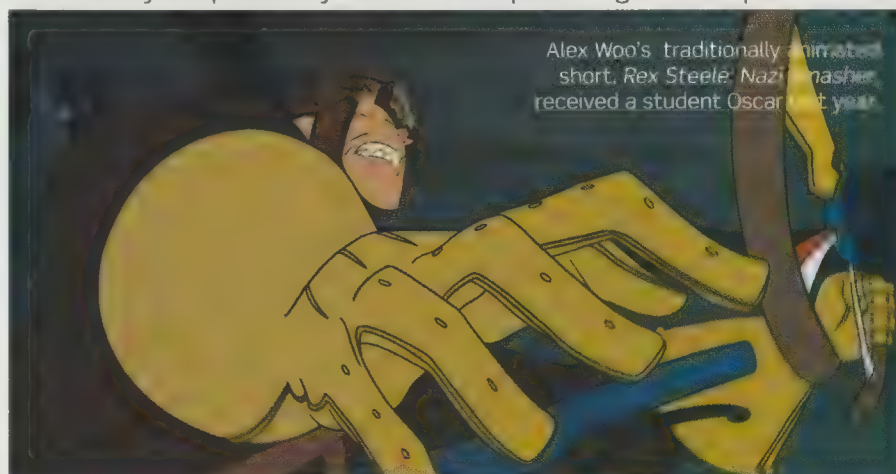
BY ELLEN WOLFF

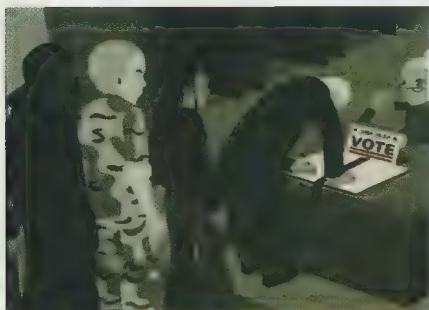
When last year's student Oscar for animation was handed out, it went to a 2D animated film, Alex Woo's *Rex Steele: Nazi Smasher*.

But the extent to which 2D will continue to flourish among students seems to be an open question in today's 3D-saturated climate. Some well-known schools like Sheridan, Cal Arts, The Art Institutes and The Savannah College of Art And Design are maintaining 2D classes, but training in traditional animation has given way to an emphasis on 3D at many other institutions.

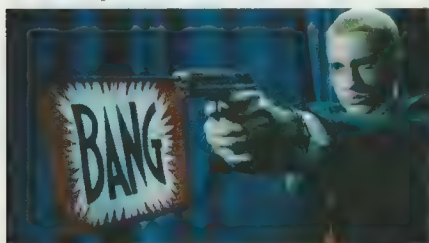
Some educators chalk this up to the influence of a professional marketplace in which 2D movies are increasingly eclipsed by 3D. "There are more opportunities in 3D than in

2D," admits Eric Elder, who teaches 2D animation at The Art Institute of California in Los Angeles. "I always have several students every quarter who say: 'I only want to do 2D.' I feel it's my responsibility to tell





Directed by Ian Inaba, the controversial video for Eminem's *Mosh* spread like wildfire over the Internet although it was banned by MTV.



artists is shared by classical animation professor David Quesnelle at Ontario-based Sheridan College. While Quesnelle's background includes stints at Nelvana, at Disney's Toronto animation studio and on Don Bluth films like *The Land Before Time*, he has also worked on 2D-animated videogames. "I think there's a wonderful opportunity there. There are lots of 2D games out now for the younger market."



David Quesnelle

Quesnelle also sees a hopeful sign in the growing presence of 2D animation on the Web. He points to the rapid Internet distribution of Eminem's 2D-animated video *Mosh* as a high-profile example. "It's amazing. Students can show their films to the whole world now."

How soon the Web will provide a moneymaking venue for animators is unknown of course, but clearly 2D animation is poised to take advantage of the current downloading capabilities of the average home computer. Given this, it's probably not surprising that Macromedia's web animation software Flash has joined the digital toolkit in many 2D

animation courses. While Photoshop, AfterEffects and Flipbook are standard tools in current 2D animation classes, the ascendance of Flash is especially notable.

Eric Elder notes, "The shorts done by our *Shooting Stars* and *Red Giant* teams were Flash-animated. And the newest version of Flash is even more animator-friendly." Another hopeful sign for 2D animators, adds Elder, "is that producers are starting to adapt Flash as a way to produce

television shows. There's a business model there. I know *Mucha Lucha!* is a show that uses Flash, and I think there are several new shows on Cartoon Network. Flash is giving U.S. producers the option of being able to produce a show here instead of shipping it overseas."

While that might stir hopes for future employment among 2D students, neither Elder nor Quesnelle think the overall prospects for their graduates lie in knowing a particular tool. "You never know what soft-



Students at the Art Institute of California, Los Angeles, helped produced the animation for the game, *Mage's Mayhem*.

Ex'pression's Expansion

Emeryville, Calif.-based Ex'pression College for Digital Arts is growing bigger. The fully licensed digital arts college, which offers Bachelors degrees in Sound Arts; 3D Animation and Visual Effects and Broadcast Design, will be adding another 20,000 square feet to its 65,000 square foot campus. The new space will be used for classrooms and offices.

"Over the past five years, Ex'pressions has graduated more than 740 students and seen a staggering 80 % professional placement rate for its Sound Arts students," says the school's president and founder Gary Platt. "It's time for us to expand our campus and offer more creative opportunities for current and potential students."

Ex'pression students learn through an accelerated program and state-of-the-art technologies encompassing their day-to-day life for 2.5 years. Classes are limited to a small number of students to ensure hands-on learning and one-on-one student/computer ratio. To find out more about the variety of classes and programs offered at the college, visit www.expression.edu. ■

ware will be viable when someone graduates," says Elder.

Which is why Quesnelle believes the best preparation still lies in knowing time-tested fundamentals. Traditional animation is the foundation at Sheridan. Students leave here with excellent drawing, acting, and visual language skills, and we're fighting to keep up that tradition. Even as the 3D animation industry grows, studios are finding that the more traditionally trained animators they can bring in, the better their shows are. Animators who just work on computers are giving themselves a handicap. At most studios, things start off on paper. If you need to go to a computer to communicate an idea, that slows things down immensely."

The burden on educators is actually increasing as 2D animated feature production declines, believes Elder, "because we don't have the studio apprentice system anymore. My biggest fear is that this tradition will get lost." So, like Quesnelle, Elder has one over-arching message for animation students who love 2D: "Don't

give up that love. Keep on drawing, because it will make you a better animator in the end." ■

Ellen Wolff is a Los Angeles-based journalist who specializes in animation and visual effects.

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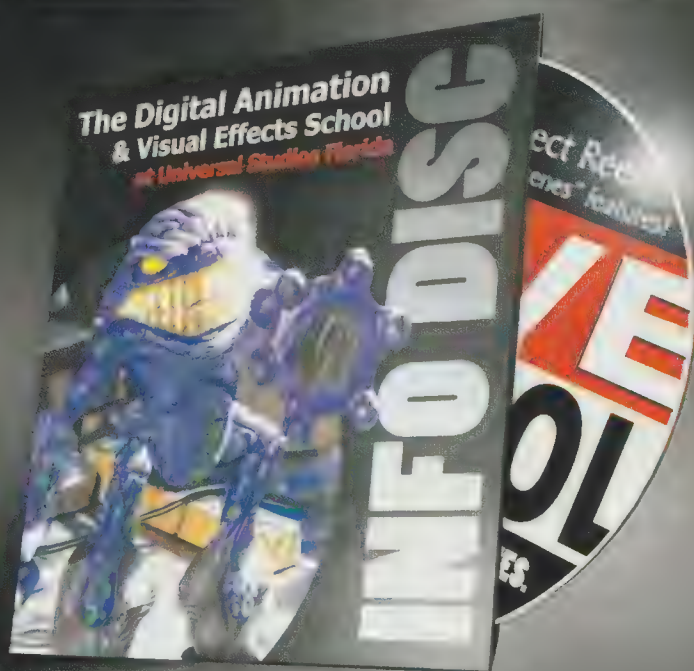
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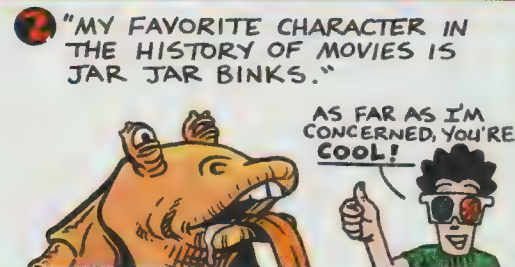
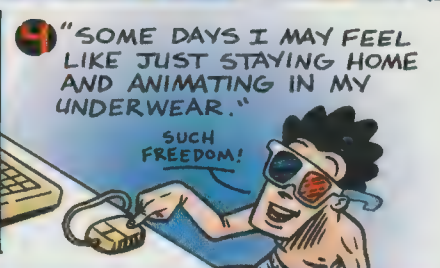
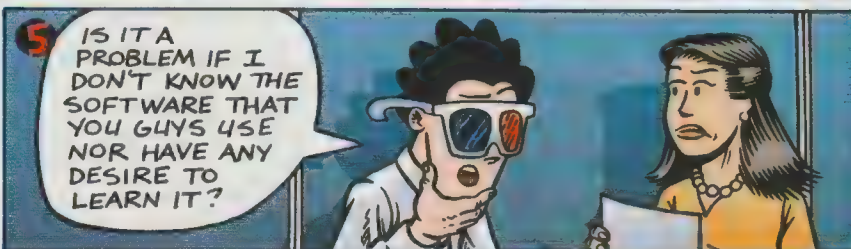
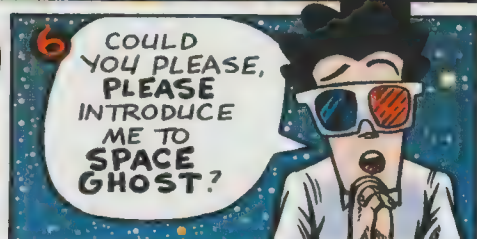
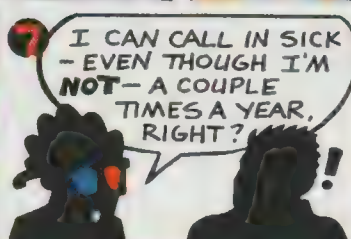
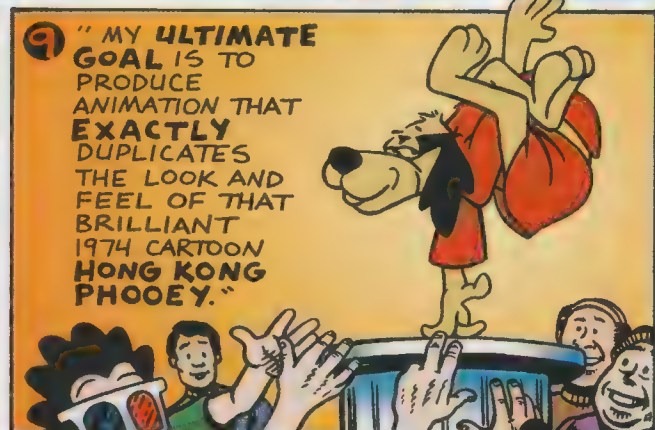
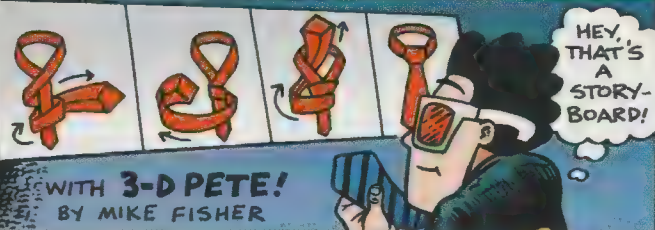
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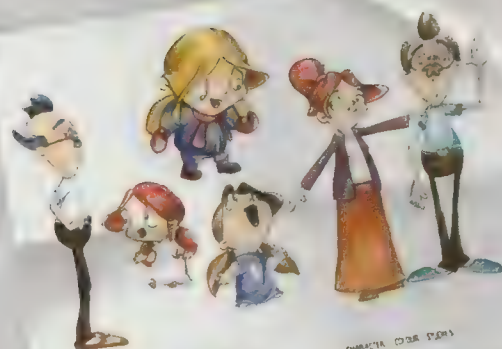
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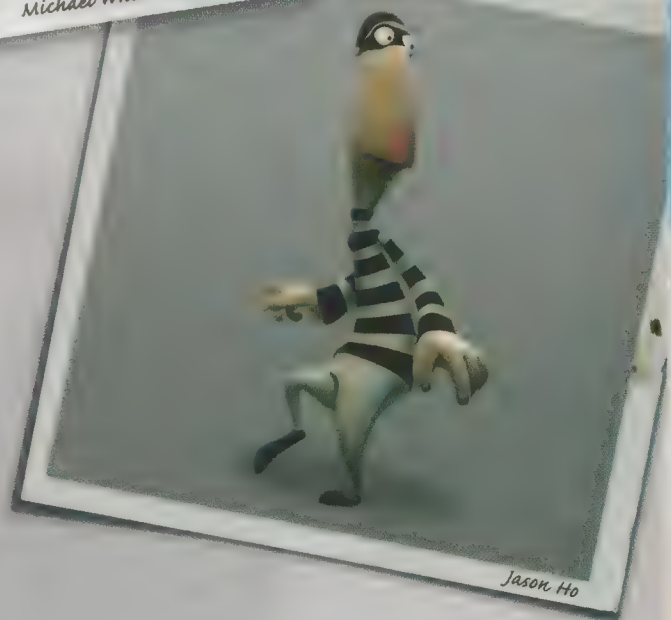
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The Padded Cel: Tooniversity and Beyond



BY ROBBY LONDON

This month I have been asked to provide profound insight into a) picking an animation school and b) landing a job in animation. *Rule #1 of Showbiz Success* states "always offer more than what is requested." To demonstrate this concept, I will also address c) how to apply for a witness protection program after publicly impersonating someone with profound insight:

Picking An Animation School. Based on hours of painstaking research on the website of the little-known *Institute for Animation School Picking* (www.hornycheerleaderz.com) I was amazed to learn of several highly scientific methods for selecting a school. However, if throwing the I Ching causes you to break windows, your local yellow pages does not list "Animation Aromatherapy Astrologists" and your hands are too palsied from gripping the Playstation joystick to flip a coin, you might be forced to do some research—based on honest self-assessment. What is your specific area of talent/interest? Is it more design or more technical? Is it cel animation and traditional drawing or CGI? Pure special effects or storytelling and creating characters? Video games, television or movies? Do you want to be a writer/creator as well as an artist?

Or, are you simply seeking an animation school with a kick-ass football team? I found 19 states in the U.S. which have one or more animation schools or programs. I'll leave it to you to check out the football programs.

There are smaller, lesser-known pro-

grams around the country, some of which specialize in interdisciplinary approaches to animation. (If you think "interdisciplinary" means that you will be disciplined for putting drugs "inter" your system, I'd recommend starting with two years at a local community college.) Or, for those who feel they have statements to make, there are traditional university film schools which support an animation specialty within a framework of a traditional filmmaking curriculum ... in which aspiring

rest of the column.) Get your foot in the door. Pursue any job at any company that produces animation, and do so with the same vigor, exuberance and humility that you would if seeking to direct the next Pixar feature. (What, you're not humble?) While there may be exceptional cases of a remarkable talent going right from school into an influential creative position (I don't know of any, personally.) There are also people who win the lotto. (Whom I clearly don't know personally; otherwise

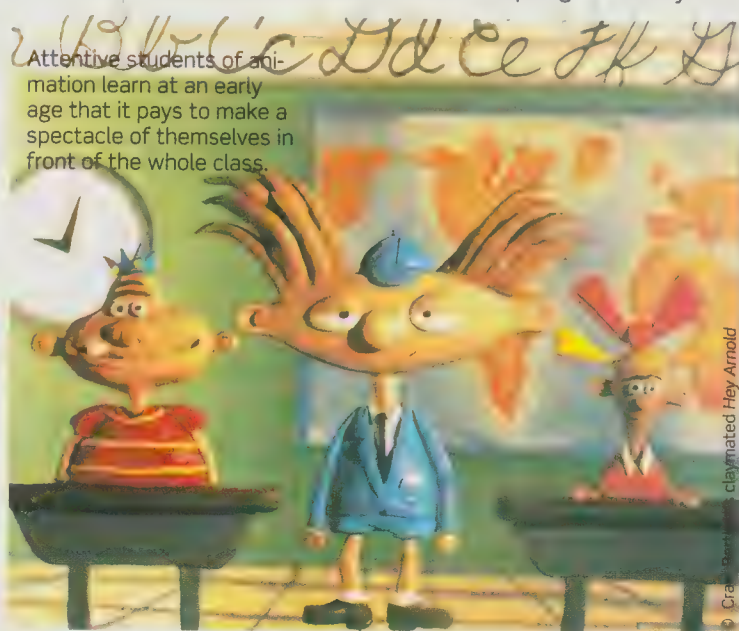
I'd be spending my time toadying up to them for handouts rather than writing columns.)

The other thing that seems difficult for industry newbies to grasp is how few individuals in all of the entertainment industry are actually allowed to assert their creative opinions and vision unchallenged. Certainly, 99.9% of us toil in "collaborative" environments subject to a decision-making food chain in which, no matter who you are, there is always someone one rung higher who

gets to reverse you—and seems to revel in doing so.

Now, about that witness protection program advice I promised? I'm afraid we're out of room for this month. *Rule #2 of Showbiz Success*: "Overpromise and underdeliver." ■

Robby London has worked in animation for more than 20 years as a writer, producer and executive. In other words, he definitely knows what he's talking about, capice?



Attentive students of animation learn at an early age that it pays to make a spectacle of themselves in front of the whole class.

© Craig Bartlett/Claymated Hey Arnold

filmmakers are taught to make pretentious, self-indulgent and incomprehensible student films.

Now, if you are someone who has chosen animation as a platform to communicate your important ideals and personal values, here's a valuable tip: get them completely out of your system at school before you begin!

Looking For A Job In Animation. My advice here is unimaginative and clichéd (Please withhold comment regarding the



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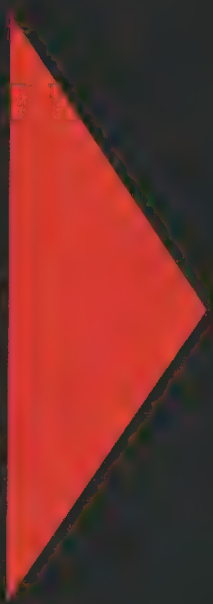
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YOUR MOTHER probably told you years ago:
"There's nothing free worth having."

Or ... maybe you told her: "No, mom. You didn't really win a prize, don't click on that ... mom, NO!"?

But that's not always true. (Hey, wasn't that the same day you found out there's some pretty decent free *Spyware* out there). So, in the spirit of the holidays-just-past – and because we like to see people using Maya to do cool stuff – we freely give you the following pages of Maya knowledge:

Facial Rigging tips & tricks from Erick Miller of Digital Domain and a **Maya Silver tutorial** that will help "arm" you for the future.



Maya tips & tricks

Techniques and theory for hyper-real facial rigging



by Erick Miller

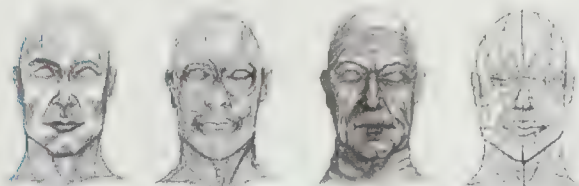
Lead Technical Director, *Digital Domain*

Images courtesy of Erick Miller, Paul Thunot and Jeff Unay

The face has many unique challenges, and because of that fact, there is no golden solution to solve them all at once. Instead, each portion of the face must be analyzed and broken down into a catered solution motivated by each unique problem. First we will start with model integrity, and move on to the idea and reasons behind combining these multiple rigging techniques into one single rig.

Model Deformation Integrity and Good Edge Flow

How the surface of the facial model is built is probably the single most important aspect to consider prior to, and during, the very first phase of the rigging process. This is true with character setup in general, but is particularly important with the head and face.



Examine the illustrations left to right. The first is a simple face illustrating basic shadow planes, next is the muscle structure beneath, the third exemplifies the coarse wrinkle lines of the face, and the last image shows the primary basic edge flow that your model can have based on the intersection between muscle lines and wrinkle lines. It is very important to notice that the fiber direction of muscles in the face run perpendicular and traverse to the direction of the wrinkle lines. Combining these two directions into your final polygon model is the goal.

First off, for modern facial rigging, a single mesh quad polygon control cage, optionally rendered as subdivision surfaces is the only way to go. I probably didn't need to tell you this, but for posterity, I thought I'd mention it anyway. For all sorts of painful reasons, patch models for facial rigging will only limit and prolong your rigging process, and are justifiably a thing of the past where complex facial animation setups are concerned.



Secondly, the model must have a really good wrinkle-line based edge flow in it's creation, with radial circular edge loops radiating from the eyes, mouth, nose holes, and ears, as seen in the diagram above.

Third, the model must have plenty of resolution to support the most complex range of base expressions. If you are not sure about how to gauge this, a good rule of thumb is to quickly model the face into a broad smile, a really wide-mouthed intense scream, and a really stretched open-mouthed surprised face. A lot of time you'll find you need to add a few extra rows of edges to the model at primary creasing points, primarily in the laugh lines, the upper nose, forehead and brow wrinkle lines, the crow wrinkle area around the eyes, as well as possibly the area under the lower lip and above the chin where frown lines occur. These are all hot spots to police for sufficient resolution. As you begin rigging your character, the need for extra resolution in these areas can sometimes make or break your ability to achieve the desired range of facial poses.

You can find more of Erick's teaching on facial rigging in the Maya Learning Tools DVD: *Maya Techniques | Hyper-Real Facial Rigging* one of three titles in the newly available Hyper-Real Series, which also includes: *Maya Techniques | Hyper-Real Modeling* by Jeff Unay and *Maya Techniques | Hyper-Real Body Rigging* by Paul Thunot.

To learn more about Maya Learning Tools (or to purchase), please visit

www.alias.com/learningtools





IT IS VERY IMPORTANT to notice that the fiber direction of muscles in the face run perpendicular and traverse to the direction of the wrinkle lines. *Combining these two directions into your final polygon model is the goal.*



Silver Membership Tutorial

How to rig an arm with clean deformations

By Jakub Mares

Independent 3D Artist

One of the many things you need in order to obtain nice deformations in a character is a properly rigged arm with rotations that spread to the shoulder and twist (roll) bones. Such a setup removes linear deformations that collapse vertices between the two joints into unpleasant “candywrapper” shapes.

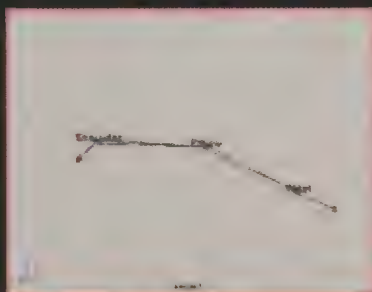
I have seen a lot of solutions to this problem using expressions, aim constraints, connections, etc., and I’ve found that they work to a certain degree; but, then you hit a brick wall with Euler rotations and gimbal lock. The first thing you find is that you can’t use any kind of numerical connection since with Euler space, when you rotate more than 2 axis, you modify all rotation axis.

I’ve decided to try a slightly different method and allow Maya’s *orient constraint* to do the dividing for me:

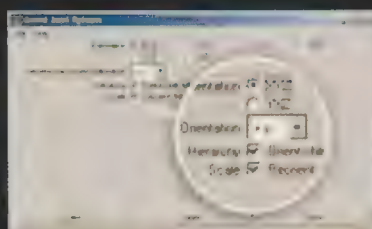
Elbow twist bones: The main idea behind this setup is to create three duplicate joints where one is constrained to two others, then rotate the two goal joints and constrain joint rotates to exactly half of the rotation.

Shoulder twist bones: Shoulder setup is slightly different as it’s based on the idea that when you divide shoulder rotations in half, you probably won’t run into Euler problems, plus, you can separate out the X rotation to twist the bone after you sum the other rotations in the hierarchy.

Step 1 Create basic arm and name joints: *Shoulder, Elbow, and Wrist*. [fig.1]



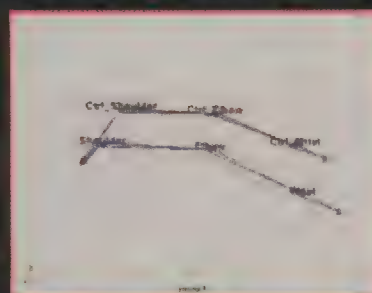
Step 2 Set the joint axis with the *Orient Joint* tool. [fig.2]



Step 3 Make sure that the *Wrist* and *Elbow* rotation axes are the same. [fig.3]



Step 4 Duplicate *Shoulder* and add Prefix hierarchy names. [fig.4]



Step 5 Duplicate *Elbow*, move it in object coordinates halfway to *Wrist*, rename as *ElbowTwist*, parent to *Elbow* and delete duplicated child joints. [fig.5]

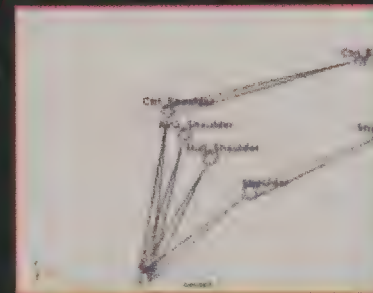


Step 6 Orient constraint *ElbowTwist* to *Elbow* and *Wrist*. In the *Channel Box*, break connections on *ElbowTwist* YZ. Now the *ElbowTwist* rotation is half the *Wrist* rotation.

Step 7 Duplicate *Shoulder*, move it in object coordinates halfway to *Elbow*, rename as *ShouldTwist*, parent to *Shoulder*, delete duplicated child joints and parent *Elbow* to *ElbowTwist*. [fig.6]



Step 8 Duplicate *Shoulder* and delete both of the duplicated child joints and rename as *Null_Shoulder* and *AVG_Shoulder*. [fig.7]



A sample of the online learning resources available to Maya Silver members

Step 9 Orient constraint AVG_Shoulder to Ctrl_Shoulder and Null_Shoulder.

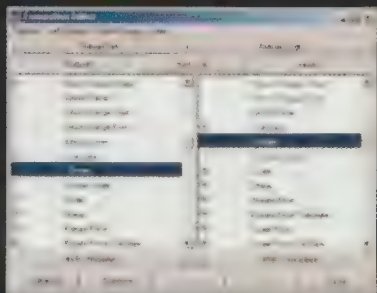
Step 10 Duplicate Shoulder and rename one copy BNK_ShoulderA and the second copy BNK_ShoulderB.

Step 11 Delete duplicated child joints from BNK_ShoulderA and parent BNK_ShoulderB to BNK_ShoulderA.

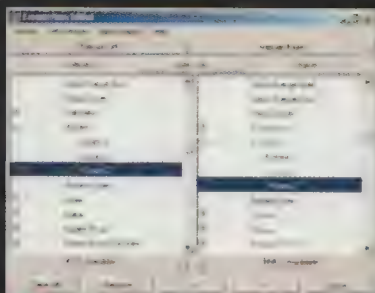
Step 12 Rename the ShoulderTwist child of BNK_ShoulderB as BNK_ShoulderTwist. [fig. 8]



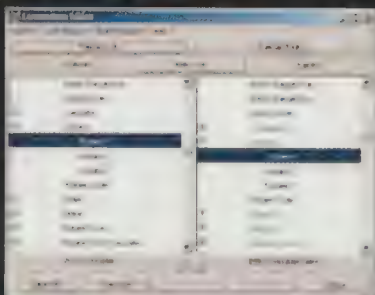
Step 13 In the Connection Editor, connect the rotate attributes of AVG_Shoulder and BNK_ShoulderA. [fig. 9]



Step 14 In the Connection Editor, connect the rotate YZ attributes of AVG_Shoulder and BNK_ShoulderB. [fig. 10]



Step 15 In the Connection Editor, connect the rotate X attributes of AVG_Shoulder and BNK_ShoulderTwist. [fig. 11]



Step 16 Orient constraint Shoulder to BNK_ShoulderB, ShoulderTwist to BNK_ShoulderTwist, Elbow to Ctrl_Elbow, Wrist to Ctrl_Wrist.

Step 17 Select Ctrl_Shoulder, AVG_Shoulder, Null_Shoulder, BNK_ShoulderA, BNK_ShoulderB and point snap them to Shoulder. [fig. 12]



Conclusion Now when you rotate the control arm, the rotation spreads correctly to the twist bones without any Euler rotation problems.

Get to where you're going

Whether you are a student, 3D hobbyist, or work professionally in the creative arts, Alias wants to make sure you are able to advance your skills. That's why we gave you the Maya Silver tutorial. It's why we have a free community-based, Maya Bronze website www.alias.com/bronze.

And it's why we started the Maya Silver Membership program.

OK, so what is Maya Silver?

Maya Silver is one of the programs that Alias makes available to customers, students and Maya Personal Learning Edition users who are ready to start advancing their Maya skills from beginner to intermediate level – or intermediate to advanced. The program gives them quick, online access to a huge range of learning resources: tutorials (*like the one you just read*); materials based on actual industry projects; Weblogs from experienced Maya users; and the Maya Mentor interactive learning environment plug-in.

Silver Membership also includes information on the latest computer graphics industry developments and puts members in touch with other Maya users and industry experts.

Part of the program's value, comes from the fact that all materials are authored and/or reviewed by Alias' Maya specialists – so the information is accurate, up-to-date and relevant in today's 3D marketplace. And because these materials are efficiently organized on one website, no one ends up wasting a whole day searching for information.

It's not "something for nothing", but at \$19.99/month* (\$149/year), it's a lot of something for something.

It even includes a one-year subscription to Game Developer or Animation magazine and 30 days of personal help using the learning resources. Those who subscribe annually also get a bonus Maya Learning Tool DVD worth \$69.99.

Interested? Find out more at:
www.alias.com/silver



* All prices in US dollars.

Special Student Bundles

Take your skills to the next level.

Still more ways to get to where you're going

The Easy as 1-2-3D Maya learning bundles keep you engaged in the learning process as you prepare for a future in 3D graphics and animation. The bundles combine advanced, self-paced learning tools and Alias' award-winning software – so you can take your animation and visual effects skills to the next level.

There are 2 VERSIONS of the student bundle:

Easy as 1-2-3D Jumpstart Maya

This bundle is for those familiar with graphics/animation software, but little or no 3D experience. Includes:

- Maya Complete (Mac OS X or Windows),
- *Learning Maya 6: Modeling* (book),
- Alias Studio PLE (trial software)
- Alias Sketchbook Pro (trial software)
- Alias Learning Tools Sampler DVD

Jumpstart Maya is the perfect way to make the leap into the world of 3D graphics and animation.

Easy as 1-2-3D Advanced Maya

This bundle is for those looking to delve deeper into the world of 3D graphics and animation. It provides students with the intermediate and advanced tools they need to create spectacular special effects, fur, cloth, hair and more. Includes:

- Maya Unlimited (Mac OS X or Windows)
- *Maya Techniques: The Making of Ryan* (DVD)
- Alias Studio PLE (trial software)
- Alias SketchBook Pro (trial software)
- Alias Learning Tools Sampler DVD.

For more information: www.alias.com/education

 **Alias LearningTools**



Image courtesy of Fathom Studios

The Gift of Knowledge

At some point your mother probably told you:
"You've got to think about the future."

That's good advice.

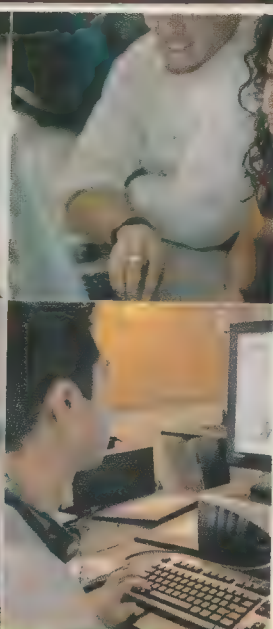
We thought about the future: you were it. So, we hope you'll use our gift of knowledge – tips, tricks, the tutorial, and information about other learning opportunities – to get to where you're going.

And remember to keep in touch along the way. You can give us feedback on the Maya Silver and Maya Bronze Membership programs through the Alias community website: www.alias.com/community*

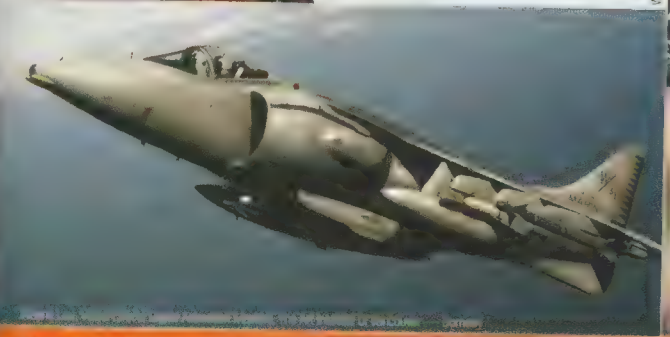
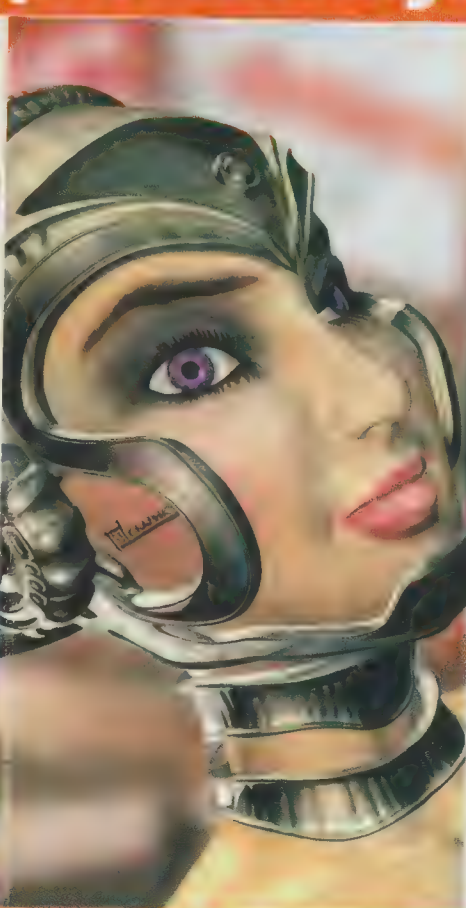
Plus, you can send in your favorite personal or class projects for inclusion in our student gallery: www.alias.com/education

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Multimedia & Web Design

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Academy College

Bloomington, MN
Phone: 952-851-0066
Fax: 952-851-0094
E-mail:
admissions@academycollege.edu
Website:
www.academycollege.edu
Degrees/certificates offered: Certificates, Associate of Applied Science and BS degrees
Cost of program: \$15,900 per year
Head of animation: Stan Bissinger
Head of admissions: Paul Burkhartzmeyer III
Time of year offered: Quarters; four starts per year

Academy of Art University

San Francisco, CA
Phone: 800-544-ARTS (2787)
E-mail:
info@academyart.edu
Website:
www.academyart.edu
Degrees/certificates offered: Accredited AA, BFA and MFA degrees, certificates and personal enrichment courses. The School of Animation/Visual Effects offers courses in character animation, game design, 2D modeling, 3D modeling, composition/visual effects, storyboarding visual development and background painting.
Number of students in animation program: 1,663
Cost of program: \$550 per unit undergraduate; \$600 per unit graduate
Time of year offered: Fall, spring and summer semesters

Application deadline: Rolling admission

Academy of Game Entertainment Technology

Hollywood, CA
Phone: 323-466-4300
Fax: 323-466-4368
E-mail: info@agetedu.com
Website:
www.AGETedu.com
Cost of program: \$10,000 per program or \$1,250 per class
Head of animation: Mario Orsini
Head of admissions: Lena S. Lee
Time of year offered: Open enrollment
Application deadline: Open enrollment

Alfred State College

Alfred, NY
Phone: 607-587-4682
Fax: 607-587-4620
E-mail:
halldl@alfredstate.edu
Website:
<http://web.alfredstate.edu/ciat>
Degrees/certificates offered: AAS
Number of students in animation program: 70
Head of animation: Constance Pennisi, 607-587-4693
Head of admissions: Rex Simpson
Time of year offered: Fall & spring
Application deadline: Rolling admissions however, portfolios should be handed in by Feb. 15.

Algonquin College Ottawa, Ontario, Canada

Phone: 613-727-4723
Fax: 613-727-7707

E-mail:
westp@algonquincollege.com or huntern@algonquincollege.com
Website:
www.algonquincollege.com
Degrees/certificates offered: Advanced diploma
Number of students in animation program: 80 first year, 55 second year
Cost of program: 1800 per semester
Head of animation: Paul West ext. 5504, Neil Hunter ext. 5821
Head of admissions: Joanne Chartrand
Time of year offered: Aug. entrance
Application deadline: March 15

The Animation Academy

Burbank, CA
Phone: 818-848-6590
E-mail:
info@TheAnimationAcademy.com
Website:
www.TheAnimationAcademy.com
Degrees/certificates offered: Certificate offered upon completion of program.
Number of students in animation program: Depending upon the time of year, 65 to 90
Cost of program: \$395 per course for adults plus a registration fee for new students, \$210 for Teen Program.
Head of animation: Charles Zembillas
Head of admissions: George Novotny
Time of year offered: Year-round, five semesters per year
Application deadline:

Reservations required. Payment must be received five days before the new semester begins.

The Animation Workshop University College of Western Denmark

Viborg, Denmark
Phone: +45-87-25-54-00
Fax: +45-87-25-54-11
E-mail: info@animwork.dk
Website: www.animwork.dk
Degrees/certificates offered: BA, Character Animation, Professional Training Certificates, Classical Drawing Certificate
Number of students in animation program: 120
Cost of program: 25.000 DKK per year (approx. \$3,850)
Head of animation: Morten Thorning, Michelle Nardone and Tim Leborgne
Head of admissions: Michelle Nardone
Time of year offered: Year-round
Application deadline: March

Archaeology Technologies Laboratory - North Dakota State University (NDSU)

Fargo, ND
Phone: 701-231-8657
E-mail: Visit website for contact information
Website:
<http://atl.ndsu.edu/>
Degrees/certificates offered: BS, BA in Anthropology (3D graphics - self-study only), MS in Social Sciences (3D graphics - self-study only), BS, BA, MS, PhD Emergency Management (3D graphics

- self-study only), BS, Computer Science (3D graphics - self-study only), BS, BA in Art (3D graphics - self-study only), Web-Design Minor in Communications (3D graphics - self-study only)
Number of students in animation program: Over 10,000 at NDSU
Cost of program: Standard NDSU tuition rates apply
Head of animation: Aaron Bergstrom, Computer Visualization Manager
Head of admissions: www.ndsu.edu/prospective_students/requirements/
Application Deadline: Visit admissions website for deadline information.

The Art Institutes International Minnesota

Minneapolis, MN
Phone: 612-332-3361 or 800-777-3643
Fax: 612-332-3934
E-mail: aimadm@aia.edu
Website:
www.aim.artinstitutes.edu
Degrees/certificates offered: BS degrees in Media Arts & Animation, Visual Effects & Motion Graphics and Multimedia & Web Design
Number of students in animation program: 187
Cost of program: \$353 per credit
Head of animation: Pete Patsiavos
Head of admissions: Russ Gill
Time of year offered: Classes start quarterly: Jan., April, July and Oct.
Equipment: 3D Studio Max, Maya, After Effects, Final Cut Pro, Combustion,

Create characters with habits as bad as yours.



* Or even worse. The truth is, you can create whatever kind of world you like at Ex'pression. In just 2.5 years you can become a master of 3D modeling & animation, compositing, and digital film & video effects, too. * Graduates of our degree program in Digital Visual Media are snapping up rewarding jobs at top companies. In fact, you'll find prominent members of these very same companies mentoring our students while they're here. * At E.C. you get all the computer time you need. That's simply because our professional workstations are available to you 24-7. Which means you can take your habit of staring into the screen, and turn it into something useful. Like a career.

Ex'pression College for Digital Arts > expression.edu > 877-833-8000
3D Animation and VFX > Motion Graphics > Sound Arts > Emeryville, [SF Bay Area] CA



Shake, Sound Forge, Pro Tools, Adobe Premiere, Photoshop and Illustrator; a green room for compositing live-action footage with computer-generated imagery; a professional-level sound-recording studio; several digital video cameras; lighting kits to supplement the technology used in this program.

The Art Institute of Boston at Lesley University

Boston, MA
Phone: 800-773-0494 or 617-585-6700
Fax: 617-437-1226
E-mail: admissions@aiboston.edu
Website: www.aiboston.edu
Degrees/certificates offered: Professional college of visual arts within a larger university. Studio-intensive mentoring with individualized instruction in the cultural center of Boston.

Programs include MFA, BFA, Diploma, Post-Baccalaureate Certificate and Pre-College summer residency program. Low-residency MFA with concentration in interdisciplinary media. Post-Baccalaureate Advanced Professional Certificate in graphic design, illustration or animation. BFA majors: graphic design, illustration, animation, photography, fine arts. Dual degrees in art education and expressive therapies.

Number of students in animation program: 20-30 each year
Cost of program: \$18,000
Head of animation: John Casey
Head of admissions: Alan Van Reed
Time of year offered: Traditional semesters of fall and spring each year
Application deadline: Fall: Feb. 15, spring: Nov. 15. These are priority dead-

lines. Applications are reviewed after these dates.

The Art Institute of California-Orange County

Santa Ana, CA
Phone: 714-830-0200 or 888-549-3055
Fax: 714-556-1923
E-mail: aicaocadm@aii.edu
Website: www.aicaoc.aii.edu
Degrees/certificates offered: BS, Media Arts & Animation; BS, Game Art & Design; AS and BS, Interactive Media Design
Number of students in animation program: Approximately 400
Cost of Program: \$373 per credit plus fees
Head of animation: Larry Richman
Head of admissions: Ken Post
Time of year offered: Year-round on quarter system
Application deadline:

Rolling admission

The Art Institute of California-San Diego

San Diego, CA
Phone: 800-591-2422
Fax: 619-291-3206
E-mail: aicaadm@aii.edu
Website: www.aicasd.artinstitutes.edu
Degrees/certificates offered: BS, Media Arts and Animation
Cost of program: \$70,038 for finished Bachelor's degree program
Head of animation: Donna Sandsmark, Academic Director, Media Arts and Animation
Head of admissions: Sandy Park, Director of Admissions
Time of year offered: Year-round
Application deadline: Start of academic quarter
Equipment: HP workstations, 3D Studio Max, Maya, Macromedia, Adobe

The Art Institute of California - San Francisco

San Francisco, CA
Phone: 415-865-0198 or 888-493-3261
Fax: 415-863-5831
E-mail: aifsadm@aii.edu
Website: www.aicasf.aii.edu
Degrees/certificates offered: BS, Media Arts & Animation; BS, Game Art & Design; BS, Visual & Game Programming; AS and BS, Interactive Media Design; AS and BS, Graphic Design; several other programs in fashion and interior design
Number of students in animation program: 358 students in Media Arts & Animation program; 282 students in Game Art & Design; 96 students in Visual & Game Programming; (student numbers for other programs available upon request).

More Choices for Home Schooling

If you'd like to stay at home and/or hang on to your day jobs, there are numerous ways to learn about digital creations from the comfort of your home. Burbank-based **Desktop Images** is one of the many companies providing easy-to-use training DVDs for Avid, LightWave 3D and Photoshop users. Just last month, the company introduced *Technics*, a free visual training sample featuring selections from its most popular instructional DVD.

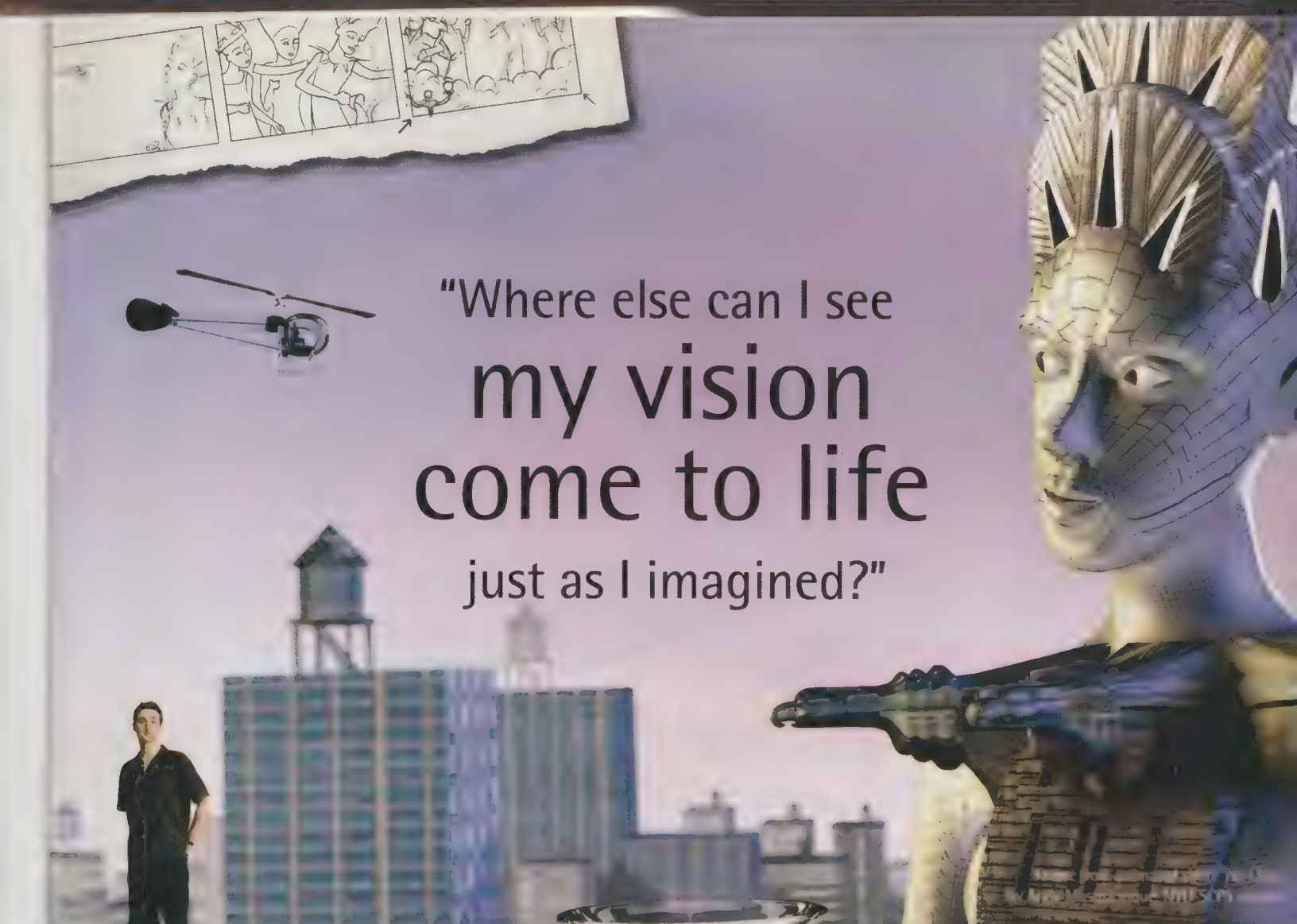
Each of Desktop Images DVDs provides users a life-like classroom setting and step-by-step instructions from industry pros. Among the DVDs' special features are the units' "Virtual Set Technology," the full-screen view of the computer interface (intercut with close-ups of screen and keyboard), and a time-indexed reference card for fast and easy location of subject matters.

If you like to try out *Technics*, you can sample it free of charge through the Desktop Images website (www.desktopimages.com). You can also check out their DVDs for NewTek's Lightwave 3D,

Aura, the Video Toaster, Boris FX and Boris Red, Adobe Photoshop and Adobe After Effects. We also recommend their 5-set Character Modeling and Animation package and a 10-part Lightwave 7.5 bundle. For more info, call 1-800-377-1039.

Oklahoma City-based **Digital-Tutors** is another excellent source of training DVDs. Over the past three years, the company has built a solid state-of-the-art library of learning tools, "conceived by educators, driven by industry artists and for the use of everyone," as described by the company's development and marketing director, Sandip Patel.

Students can find a wide variety of interactive training videos on Maya, XSI, ZBrush, Apple, Adobe and Macromedia at www.digital-tutors.com and take advantage of the special training material and the company's helpful customer support team. It should be pointed out that the web prices seem quite reasonable. For example a Maya Training Bundle goes for \$199, a mental ray tutorial is listed for \$62.99, and a Basic Maya package is priced at \$52.99. ■



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Cinematography
Motion Graphics/Broadcast Design

Information Session:

Tuesday, January 11, 6-8 p.m.
NYU Midtown Center, 4th Floor
11 West 42nd Street (btwn Fifth and Sixth Aves.)
Presentations begin on time. Doors open 15 minutes early.

Website:
www.et.byu.edu/animation
Degrees/certificates offered: BFA
Number of students in animation program: 65
Cost of program: \$1,640 to \$2,460 per semester
Head of animation:
Kelly Loosli
Head of admissions:
Brent Adams
Time of year offered:
Fall semester
Application deadline:
April 1

The Bristol School of Animation's Three-Month Animation Course

Bristol, U.K.
Phone:
+44 (0)117-9663411
Fax: +44 (0)117-9663908
E-mail:
amd.shortcourses@uwe.ac.uk

Website:
www.uwe.ac.uk/amd/bristolanimation

Number of students in animation program: 12
Cost of program: £2,200 for home and EU students; £3,900 for non-EEA residents

Head of animation:
Chris Webster
Head of admissions:
Sophie Harbour
Time of year offered:
June 27-Sept. 9, 2005 and Oct. 3-Dec. 16, 2005
Application deadline:
April 1 (June course)/July 10 (Oct. course)

Equipment: Stop Motion Pro software with plasticine and wooden puppets, armatured puppets designed for the course by Aardman. Toon Boom Studio software, light boxes and drawing equipment for 2D students.

**Brooks College
Long Beach, CA**
Phone: 800-421-3775
Fax: 562-597-6209

E-mail:
kackerson@brookscoll.edu

Website: www.brookscoll.edu

Degrees/certificates offered: AS

Head of admissions:
admin@brookscoll.edu
Time of year offered: Jan., April, July, Oct.

Application deadline: Open enrollment

Equipment: Video Lunch Box, USAnimation, 3DS Max, Photoshop, Illustrator, After Effects, Premier, Final Cut Pro, Dreamweaver, Light Tables, Flash

CalArts

Valencia, CA
Phone: 800-545-ARTS
Email:
admissions@calarts.edu
Website: www.calarts.edu

Degrees/certificates offered: BFA and MFA
Number of students in animation program: 160
Cost of tuition: \$25,520
Head of admissions:
Carol Kim
Time of year offered: Fall

California State University, Fullerton

Visual Arts Department
Fullerton, CA
Phone: 714-278-3471
Fax: 714-278-2390
E-mail:
dlamb@fullerton.edu
Website:
www.fullerton.edu/arts/art

Degrees/certificates offered: BFA, Entertainment Art and Animation; BFA, Illustration; MA and MFA, Illustration

Number of students in animation program: 100
Cost of program: \$2,400 per year

Head of animation:
Dana Lamb

Head of admissions:
See university website
Time of year offered:
Fall, spring, and summer

semesters
Application deadline:
See university website

California State University, Northridge (CSUN)

Northridge (Los Angeles area) CA
Phone: 818-677-2348
Fax: 818-677-3046

E-mail:
mary.a.trujillo@csun.edu
Website:
www.csun.edu/animation

Degrees/certificates offered: BA, Art, Animation Concentration: 3D CG, 2D Character

Number of students in animation program: 150
Cost of program: \$3,200 per semester

Head of animation:
Prof. Mary Ann Trujillo
Head of admissions:
Svet Pirjan, Art Advisement, 818-677-2348

Time of year offered:
Fall and spring
Application deadline: Nov. for following fall

California State University Summer Arts

Fresno, CA (headquartered in Long Beach, CA)
Phone:
562-951-4060 (LB office)
Fax:
562-951-4982 (LB office)
E-mail:
summerarts@calstate.edu

Website:
www.csusummerarts.org
Degrees/certificates offered: Three units of undergraduate or graduate credit per course.

Number of students in animation program: Approx. 30

Cost of program: Refer to website in Jan. 2005 for details.

Head of animation: Refer to course description on website in Jan. 2005 for details.

Head of admissions: Refer to course description on website in Jan. 2005 for details.

Time of year offered:
Production Animation offered July 10 to July 23, 2005.

Application deadline:
Around May 30, 2005; refer to website for more details.

Capilano College, Animation Dept.

North Vancouver, British Columbia, Canada
Phone: 604-983-7516

Fax: 604-984-4985
E-mail: animation@gradshow.com

Website:
www.gradshow.com

Degrees/certificates offered: Animation Fundamentals Certificate, Commercial Animation two-year Diploma, Digital Animation Certificate, Animation Institute Certificate

Number of students in animation program: 24 per year, Commercial (2D) Animation; 18 per year, Digital (3D) Animation
Cost of program: See website for varying programs

Head of animation: Craig Simmons and Don Perro
Head of admissions: Itidal Sadek

Time of year offered: Sept.
Application deadline: Early April

The Center for Advanced Digital Applications, New York University

New York, NY
Phone: 212-992-3274

E-mail: cada@nyu.edu

Website:
www.scps.nyu.edu/digital

Degrees/certificates offered: MS, Digital Imaging and Design
Number of students in animation program: 150+

Cost of program:
\$1,038 per credit

Head of animation:
Patricia Heard-Greene
Head of admissions:
Robert Manuel
Time of year offered:
Fall admissions
Application deadline:
June 1

Center for Arts and Technology

Kelowna, BC, Canada
Fredericton Campus:
Fredericton, NB, Canada
Halifax Campus: Halifax, NS, Canada

Phone:
Kelowna Campus:
866-860-2787
Fredericton Campus:
877-369-1888
Halifax Campus:
866-429-1847

Fax:
Kelowna Campus:
866-860-2787
Fredericton Campus:
877-369-1888
Halifax Campus:
866-429-1847

E-mail:
Kelowna Campus:
cato@digitalartschool.com
Fredericton Campus:
catac@digitalartschool.com

Website:
www.digitalartschool.com

Degrees/certificates offered: One-year Certificates and two-year Diplomas

Number of students in animation program: Varies

Center for Digital Imaging Arts at Boston University

Waltham, MA
Phone: 800-808-CDIA
Fax: 781-209-1701

E-mail:
info@digitalimagingarts.com

Website:
www.digitalimagingarts.com

Degrees/certificates offered: 3D Animation,

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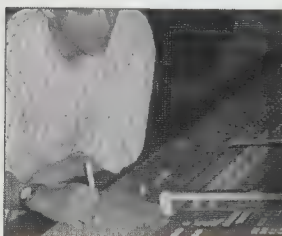
THE ENTERTAINMENT INDUSTRY IS CHANGING DRAMATICALLY.

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- ~ Development
- ~ Producing
- ~ Directing
- ~ Cinematography
- ~ Production Design/Art Direction
- ~ Makeup/Costumes
- ~ Production Crafts
- ~ Sound
- ~ Post-Production
- ~ Visual Effects Creation
- ~ Animation
- ~ Game Production and Development
- ~ Film/TV Theory, History, and Appreciation

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- ~ Music History
- ~ Music Theory
- ~ Performance
- ~ The Music Business
- ~ Recording Engineering and Record Production
- ~ Music Technology
- ~ Songwriting
- ~ Film Scoring

UCLA Extension

Entertainment Studies & Performing Arts

Visual Effects, Game Art & Design, Photography, Digital Filmmaking, Graphics & Web Design
Number of students in animation program: 12 per class
Cost of program: \$18,600
Head of animation: Mark Thompson
Head of admissions: Robert Frazier
Time of year offered: Winter, spring, summer, fall
Application deadline: Ongoing

Centre for Animation & Interactive Media School of Creative Media
RMIT University
 Melbourne, Victoria, Australia
Phone: 613-9925 2994
Fax: 613-9925 3356
E-mail: david.atkinson@rmit.edu.au

Website: www.rmit.edu.au/aim/
Degrees/certificates offered: Post-graduate MA by coursework or research
Number of students in animation program: 20
Cost of program: \$AUD 14,400
Head of animation: David Atkinson
Head of admissions: David Atkinson
Time of year offered: Commencing semester: Feb. 2006
Application deadline: Nov. 10, 2005

City College of New York
 New York, NY
Phone: 212-650-7410
Fax: 212-650-7438
E-mail: weintraub@ccny.cuny.edu
Website: www.ccny.cuny.edu/electronic_design
Degrees/certificates offered: BA, Art; BFA, Electronic Design &

Multimedia
Number of students in animation program: No dedicated animation program, 250 students in media program
Cost of program: \$4,000 per year for New York residents, \$360 per credit for non-resident
Head of animation: Program Director of Electronic Design & Multimedia, Professor Annette Weintraub
Head of admissions: Admissions Office, City College of New York
Time of year offered: Fall and spring
Application deadline: Nov. 15 and May 15

CityVarsity Film and Television and Multimedia School
 Cape Town, Western Cape, South Africa
Phone: +27 (0)21-4233366
Fax: +27 (0)21-4236300
E-mail: rowan@cityvarsity.co.za
Website: www.cityvarsity.co.za
Degrees/certificates offered: Two-year full-time diploma in animation for Film and New Media, third year Advanced Diploma in Animation and Effects for Film and New Media
Number of students in animation program: First year: 30 max.; second year: 25 max.; third year: 18 max.
Cost of program: First and second year: ZAR 28950.00 (\$4,698), third year: ZAR 25900.00 (\$4,203)
Head of animation: Rowan van Tonder
Head of admissions: Nicolette van der Horst
Time of year offered: Starts in early Feb.
Application deadline: Jan.

Collège Boréal
 Sudbury, Ontario, Canada

Phone: 705-560-6673
Fax: 705-521-6011
E-mail: dxfasciano@boreal.on.ca
Website: www.boreal.on.ca
Degrees/certificates offered: Three-year diploma - Dessin d'animation classique (offered in French only)
Number of students in animation program: approx. 40 over the three program years
Cost of program: \$2,382 CDN/year (tuition for 2004-2005)
Head of animation: David Fasciano
Time of year offered: Start in Sept., classes from Sept. to April
Application deadline: Feb. 2 for priority consideration, second week of Sept. for late admission.

Collins College
 Tempe (Main Campus) and Phoenix (West Campus), AZ
Phone: 800-876-7070
Fax: 480-829-0183
E-mail: info@collinscollege.edu
Website: www.collinscollege.edu
Degrees/certificates offered: Associate's and Bachelor's degrees
Number of students in animation program: Approx. 200
Head of animation: Ron Gregg
Head of admissions: Wendy Johnston
Time of year offered: Year-round

Columbus College of Art and Design
 Columbus, OH
Phone: 614-224-9101
Fax: 614-232-8344
Email: admissions@ccad.edu
Website: www.ccad.edu
Degrees/certificates offered: Bachelor of Fine

Arts in Media Studies with an emphasis in time-based media (animation, video, and interactive design); Computer Game Development courses
Number of students in animation: Approx. 85 students
Cost of program: \$17,880 per year
Head of animation: Ron Saks
Head of admissions: Thomas Green
Time of year offered: Full-year semester-based program
Application deadline: Rolling admissions
Equipment: Full PC and Mac Labs for 3D CGI and 2D digital-animation production. Digital-animation camera room includes three digitizing animation camera stands, flatbed optical-pin-registered autoseed scanner for high-end 2D ink-paint and compositing. Traditional animation lab includes 20 animation tables. Shooting stage includes cold and hot lights, cyclorama, blue and green screen backdrops. Off-line digital sound-recording suite. Software includes Maya (21 seats in two labs), USAnimation (22 seats in two labs and scanning station), Flash, Director, After Effects, Premiere, Final Cut Pro, Take2, Photoshop
Computer Master Institute of Technology
 Victoria, BC, Canada
Phone: 250-380-9850
Fax: 250-380-9852
E-mail: info@cmit.ca
Website: www.cmit.ca
Degrees/certificates offered: Diploma: One-year programs and two-year programs
Number of students in animation program: 20
Cost of program: \$16,950-

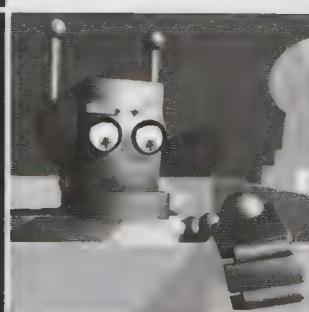
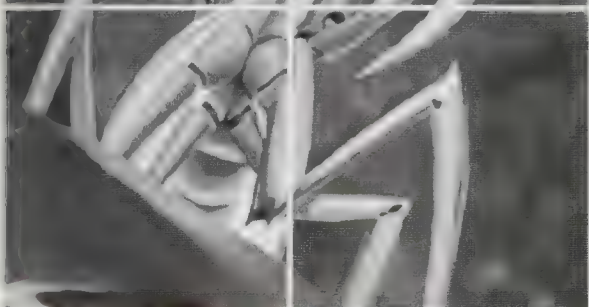
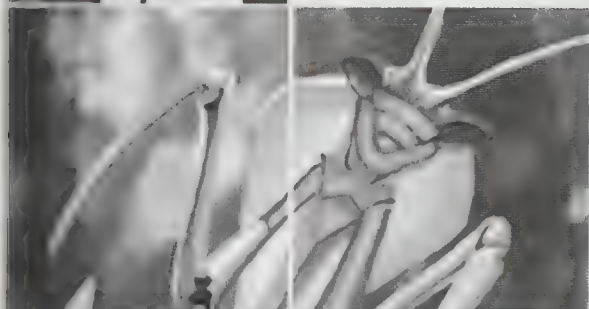
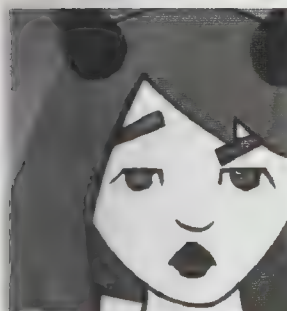
\$19,995
Head of animation: Ralph Vance Principal
Head of admissions: Ralph Vance Principal
Time of year offered: Jan., April, July and Oct.
Application deadline: 30 days prior to commencement of program

The DAVE School (Digital Animation & Visual Effects)
 Orlando, Florida
Phone: 407-224-3283
Fax: 407-224-5648
E-mail: admissions@daveschool.com
Website: www.daveschool.com
Degrees/certificates offered: Occupational Associates Degree; Diploma
Number of students in animation program: 120
Cost of program: \$24,500
Head of animation: Jeffery Scheetz
Head of admissions: Royce Grayson
Time of year offered: Jan., April, July, Sept.
Application deadline: Applications accepted any time for next available class

The daVinci Institute Toronto
 Toronto, Ontario, Canada
Phone: 416-362-9664
Fax: 416-362-9950
E-mail: info@davincicollege.ca
Website: www.davincicollege.ca
Degrees/certificates offered: 3D Computer Animation, Visual Effects Digital Audio, Digital Design
Number of students in animation program: 30
Cost of program: \$8,995 Cd
Head of animation: David Woodworth
Head of admissions: Alex MacLean

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Philadelphia, PA 19102
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www.uarts.edu

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Time of year offered:
Sept., Jan., April
Application deadline:
Three weeks prior to class start

Digital Media Arts College

Boca Raton, FL
Phone: 561-391-1148 or 866-255-DMAC(3622)
Fax: 561-391-2480

E-mail:
admissions@dmac-edu.org
Website:

www.dmac-edu.org
Degrees/certificates offered: Bachelor of Fine Arts in Computer Art, Computer Animation and Graphic Design and Master of Fine Arts in Computer Arts, Special Effects Animation and Graphic Design

Number of students in animation program: 150

Cost of program: BFA — \$18,500 per calendar year (3 semesters); MFA — \$20,500 per academic year (2 semesters)

Head of animation: BFA, Scott Smith; MFA, David Xu

Head of admissions:
Christina Wheeler

Time of year offered: Fall, spring, summer (rolling admissions)

Application deadline: 30 days before each semester begins

Digital Media Institute at Northern Oklahoma College

Tonkawa, OK
Phone: 580-628-6458
Fax: 580-628-6209

E-mail:
bmatson@north-ok.edu

Website:
www.north-ok.edu/dmi

Degrees/certificates offered: AAS, Digital Media Animation and Design

Number of students in animation program: 20

Cost of program: Less than \$4,000 for in-state

tuition

Head of animation:

Brad Matson

Head of admissions:

Brad Matson

Time of year offered:

Program Starts in Aug. and ends in July.

Application deadline: June 15

Drexel University

Philadelphia, PA

Phone: 215-895-1675

E-mail:

muschio@drexel.edu

Website:

www.drexel.edu/comad/digitalmedia/

Degrees/certificates

offered: BS, Digital Media; MS, Digital Media

Number of students in animation program: 150

Cost of program:

Undergraduate \$27,100 per year. Graduate \$2,190 per course

Head of animation: Glen Muschio, Program Director

Head of admissions: David Miller

Time of year offered: Fall

Application deadline:

Undergraduate Jan. 1; graduate rolling

Earthlight Pictures Animation Training

Santa Barbara, CA

Phone: 805-962-6933

E-mail:

JT@earthlightpictures.com

Website:

www.earthlightpictures.com

Number of students in animation program: 20-50

(including young students and adults)

Cost of program:

Call for details

Head of animation:

John Teton

Time of year offered:

Quarterly programs year-round

Edinboro University of Pennsylvania

Edinboro, PA

Phone: 888-860-BORO

E-mail:

eup_admissions.edinboro.edu

Website: www.edinboro.edu

Degrees/certificates

offered: More than 100 Associate, Bachelor's and Master's degrees, as well as advanced certificates

Number of students in the animation program:

Approx. 200

Cost of program: \$4,810

(one-year tuition, PA resident); \$9,620 (one-year tuition, out of state resident)

Head of animation:

Bill Mathie, Department Head

Head of admissions:

Terrence Carlin, Assistant Vice President for Admissions

Time of year offered:

year-round

Application deadline:

Open admission

Escuela Superior de Dibujo Profesional

Madrid, Spain

Phone: +34-91-3994639

Fax: +34-91-3994815

E-mail: esdip@esd

Website: www.esdip.com

Degrees/certificates

offered: Diplomatura

Number of students in animation program: 200 total (15 per class)

Cost of program: 2600

Head of animation:

Emilio Luján

Head of admissions:

Carmen Luján

Time of year offered:

From Oct. to July (both included)

Application deadline:

May-June

Offered Program: Classic

Animation. Plastilina

Animation, 3D Animation,

Illustration, Comic

Ex'pression College for Digital Arts

Emeryville, CA

Phone: 877-833-8800

Fax: 510-658-3414

E-mail:

yee-ju@expression.edu

Website:

www.expression.edu

Degrees/certificates

offered: Bachelor of Applied Science

Number of students in animation program: Approx.

160

Cost of program: Including all GEs: \$59,450; without

any GEs: \$54,450 (with some GE classes included, price is somewhere in between \$54,450-\$59,450)

Head of animation:

Andrew Britt, Animation & Effects Program Director

Head of admissions:

Yee-Ju Riddell, Director of Admissions

Time of year offered: New

classes start every five weeks—for the year 2005,

there are nine class starts.

Application deadline:

Open Enrollment; recommended two months prior to class start date.

FIT, Fashion Institute of Technology, State University of New York

New York, NY

Phone: 212-217-7938

Fax: 212-217-7160

Website: www.fitnyc.edu

Degrees/certificates

offered: BFA, Computer Animation & Interactive Media

Number of students in animation program: 50

Cost of program: \$2,175

per semester for NY residents; \$5,150 per semester

for out-of-state

Head of animation: Terry

Blum

Head of admissions:

Elizabeth Grubic or Dolores

Lombardi

Time of year offered: Fall

Application deadline:

Jan. 1

Equipment: HP, Softimage

XSI, After Effects, Avid

Adrenaline, Media100 Final

Cut Pro, etc.

Full Sail Real World Education

Winter Park (Orlando), FL

Phone: 800-226-7625

Fax: 407-678-0070

E-mail:

admissions@fullsail.com

Website: www.fullsail.com

Degrees/certificates

offered: BS, AS

Number of students in Computer animation program: 654

Cost of Computer animation program: \$41,660

Head of animation:

Pete Bandstra, Program Director, Computer Animation

Head of admissions:

Mary Beth Plank-Mezo, Vice President/Director of Admissions

Time of year offered:

Classes start year-round.

Application deadline:

Monthly

Glendale Community College

Glendale, CA

Phone: 818-240-1000 ext. 5815

E-mail:

rdickes@glendale.edu

Website:

www.glendale.edu/new/index.htm

Degrees/certificates

offered: AA and certificate programs in Digital and Classical Animation

Number of students in animation program: 150

Cost of program:

Each full fifteen-week course costs \$78

Head of animation:

Roger Dickes

Head of admissions:

Sharon Combs

Time of year offered:

Fall (Sept.-Dec.), winter (Jan. short session), spring

(Feb.-June), summer (two short sessions)

Application deadline:

Students must apply/enroll before the beginning of the

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800.808.2342
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Gnomon School of Visual Effects

Hollywood, CA
Phone: 323-466-6663
Fax: 323-466-6710
E-mail: info@gnomon3d.com
Website: http://www.gnomon3d.com
Degrees/certificates offered: Certificate Program, Completion Credit for Maya Fast Track Program, Extension Courses
Number of students in animation program: Approx. 200
Cost of program: Certificate Program \$36,500, Maya Fast Track \$9,000, Extension from \$400 to \$1,700 per course
Head of animation: Darrin Krumweide
Head of admissions: Kristin Bierschbach
Time of year offered: Certificate Program: fall and spring. All others, four times each year.
Application deadline: Certificate Program: Feb. 5, 2005 and July 29, 2005

Gobelins, l'École de l'image
 Paris, France
Phone: +33(0)1-40-79-92-12
Fax: +33(0)1-40-79-92-93
E-mail: info@gobelins.fr
Website: www.gobelins.fr
Degrees/certificates offered: Certificate of the Paris Chamber of Commerce & Industry for three year Animation Artist program
Number of students in animation program: 25 students per class (three year program)
Cost of program: In 2004, 1600 euros (approx. \$2,000) per year
Head of animation: Eric Riewer
Head of admissions:

Marcel Villoing
Time of year offered: Sept. through June (three-year program)
Application deadline: March for early April entrance exam

The Guildhall at SMU

Plano, TX (Near Dallas)
Phone: 214-768-9950
Fax: 972-473-3599
Email: guildhall@smu.edu
Website: http://guildhall.smu.edu
Degrees/certificates offered: Graduate Certificate in Art Creation, Level Design or Software Development for Digital Games
Number of students in animation program: 27 Art Creation (95 all tracks combined)
Cost of program: \$37,000
Head of animation: Scott March, David March, and Chad Walker
Head of admissions: Peter Raad, Ph.D., Guildhall Executive Director
Time of year offered: New cohorts begin every six months-Jan. and July
Application deadline: March (July cohort) and Oct. (Jan. cohort)

Hampshire College

Amherst, MA
Phone: 413-559-5502
Fax: 413-559-5476
E-mail: perry@hampshire.edu
Website: www.hampshire.edu
Degrees/certificates offered: BA
Number of students in animation program: Roughly 40-50
Cost of program: Total tuition, room, and board approx. \$38,000 per year (2004-2005)
Head of animation: Chris Perry
Head of admissions: Karen Parker, Director of Admissions

Time of year offered: Fall and spring entrants
Application deadline: For fall 2005 entrants, the regular admission deadline is Jan. 15, 2005.
Equipment: Animation students have access to the college's sizeable collection of traditional 16mm film equipment (including an optical printer), video and DV equipment and digital animation/editing/sound software (Maya, Lightwave, Softimage, Flash, the Adobe suite, Final Cut Pro, ProTools)

Hennepin Technical College

Brooklyn Park, MN
Phone: 763-488-2515
Fax: 763-488-2958
E-mail: richard.oxley@hennepintech.edu
Website: www.connect.to/digitalmedia
Degrees/certificates offered: AAS degrees for video production and multimedia
Number of students in animation program: 50
Cost of program: Approx. \$4,500 for a two-year degree
Head of animation: Rich Oxley
Head of admissions: Julie Higdem
Time of year offered: Fall and spring semesters
Application deadline: Aug. and Dec.

Human Computer Interaction, Iowa State University

Ames, IA
Phone: 515-294-3093
Fax: 515-294-5530
E-mail: hci@iastate.edu
Website: www.hci.iastate.edu
Degrees/certificates offered: MS/PhD
Number of students in animation program: 43

Cost of program: 2004-2005 tuition for graduate assistants is \$2,744 each for fall, spring semesters. Plus Mandatory student fees (health center and activity) are \$264.00 per semester plus any applicable computer fees (\$167 for Computer Science and \$210 for Engineering).
Head of animation: James Oliver, Director of the HCI Graduate Program
Head of admissions: Same
Time of year offered: Applications are taken for fall, spring, summer semesters
Application deadline: Oct. 1 and Feb. 1

The International Academy of Design & Technology

Tampa, FL
Phone: 813-881-0007 or 800-ACADEMY
Fax: 813-881-0008
Website: www.academy.edu
Degrees/certificates offered: BFA, Computer Animation; AS and BFA, Graphic Design; AS, Digital Production; AS, Digital Photography; BA, Marketing and Design; AS and BFA, Fashion Design; AS and BFA, Interior Design; BFA, Recording Arts; BFA, Digital Movie Production; AS and BFA, Web Design/Development
Number of students in animation program: 296 before Jan. 2005 enrollment
Cost of program: Contact admissions for current costs.
Head of animation: Ray Eales
Head of admissions: Richard Costa Jr.
Time of year offered: Open enrollment.
Application deadline: No deadline; quarter terms-four per year

Lansing Community College

Lansing, MI
Phone: 517-483-1476
Fax: 517-483-1050
E-mail: woods@lcc.edu; clarkf@lcc.edu; cusackm@lcc.edu
Website: www.lcc.edu
Degrees/certificates offered: Computer Graphics, Animation, Associate in Applied Arts; Computer Graphics, Multimedia, Associate in Applied Arts; Sequential Art, Associate in Applied Arts; Computer Graphics, Web Design, Associate in Applied Arts; Graphic Design, Associate in Applied Arts; Fine Art Foundation, Associate in Applied Arts; Motion Picture Production, Associate of Applied Arts; Motion Picture Direction, Associate of Applied Arts; Digital Media, Certificate of Achievement; Computer Graphics-Multimedia, Certificate of Achievement; Graphic Design, Certificate of Achievement; Sequential Art, Certificate of Achievement; Figure Studies, Certificate of Achievement; Motion Picture Production, Certificate of Achievement; Humorous Illustration, Certificate of Completion
Number of students in animation program: 80
Cost of program: Associate degree, approx. \$5,700 in district; \$8,300 out-of-district; \$10,916 out of state and international
Head of animation: Sharon Wood, Fred Clark
Head of admissions: Tammy Grossbauer
Time of year offered: Full year; three semesters
Application deadline: None

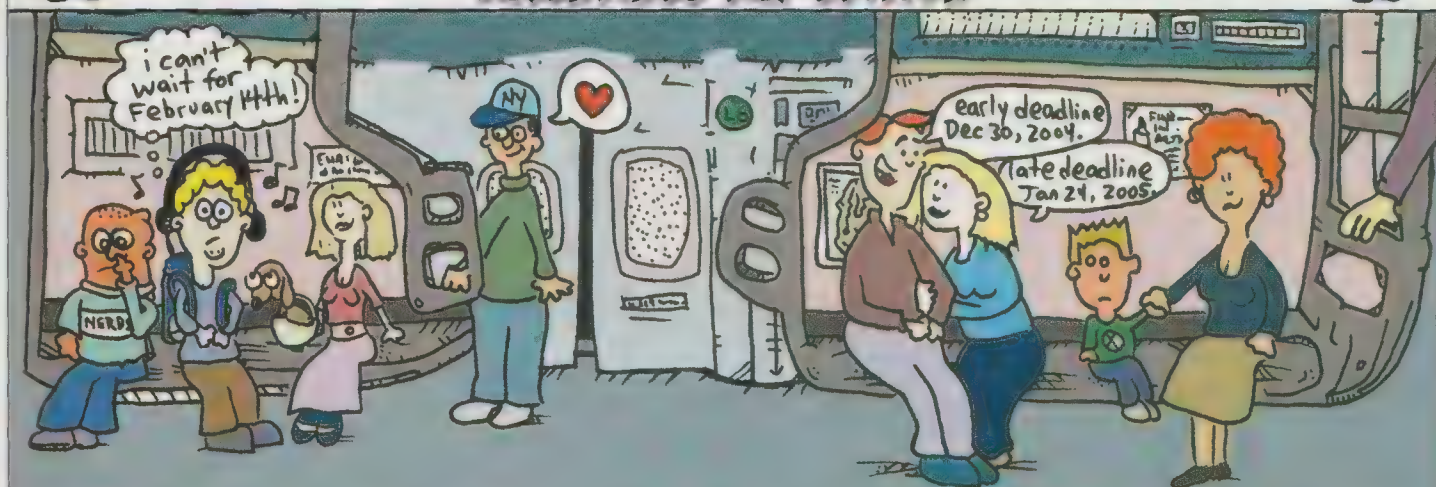
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Johannesburg, Gauteng, South Africa



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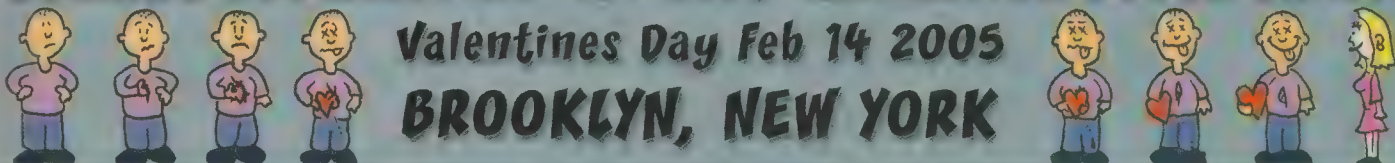
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Fax: +27-11-886-8574
E-mail: gustavo@touchvision.co.za
Degrees/certificates offered: 3D Animation & Visual Effects certification
Number of students in animation program: 15
Cost of program: \$4,700
Head of animation: Gustavo Edward de Muelenaere Correa
Time of year offered: One full-year course
Application deadline: Feb.

Loyola Marymount University

Los Angeles, CA
Phone: 310-338-2737
Fax: 310-338-3030
E-mail: SFTV-INFO@lmu.edu
Website: www.lmu.edu/pages/796.asp
Degrees/certificates offered: BA
Number of students in animation program: 66
Head of animation: Jose Garcia Moreno, Rob Burchfield - Program Coordinators
Head of admissions: Matt Fischinger
Time of year offered: Fall (Aug.-Dec.) and spring (Jan.-May) semester
Application deadline: Fall priority-Feb. 1, spring priority-Dec. 1

Max the Mutt Animation School

Toronto, ON, Canada
Phone: 416-703-6877 or 877-486-6888
Fax: 416-703-3930
E-mail: info@maxthemutt.com
Website: www.maxthemutt.com
Degrees/certificates offered: Visual arts literacy diploma (one-year), three-year classical and computer animation diploma
Number of students in animation program: 120

Head of Animation: Tina Seemann
Head of Admissions: Maxine Schacker
Time of year offered: Sept.
Application deadline: Ongoing

Media Design School

Auckland, New Zealand
Phone: +649-3030-402
Fax: +649-3030-646
E-mail: enquiries@mediadesign.school.nz
Website: www.mediadesignschool.com
Degrees/certificates offered: Diploma of 3D Computer Animation, Diploma of Visual Effects and Motion Graphics, Graduate Diploma of Game Development, Graduate Diploma of 3D Imagery and Visualization
Number of students in animation program: 20 max.
Cost of program: From \$18,337.50NZD (approx. \$11,500USD)
Head of animation: Tom Zuber
Head of admissions: Caroline Booth
Time of year offered: Dependent on the program, usually Jan./Feb. and Aug./Sept. Please visit the Media Design School website for start dates.
Application deadline: 10-15 weeks prior to the start of the program

Mesmer Animation Labs

Seattle, WA
Phone: 800-237-7311
Fax: 206-782-8101
E-mail: info@mesmer.com
Website: www.mesmer.com
Degrees/certificates offered: Certificates of Completion
Number of students in animation program: Four-eight
Cost of program: \$395.00-\$1436.00
Head of animation:

Anthony Rossano
Head of admissions: Karen Zinker
Time of year offered: Quarterly
Equipment: Mesmer's in-house learning labs feature the best technology in the world, with Apple OSX, Mandrake and RedHat Linux, and MS Windows-based computers. Each lab has front-projecting Sony data screens to display the teacher's work and full internet connectivity. The Mesmer labs are stoked with site licenses of Alias Maya Unlimited, Avid Softimage XSI Advanced, Discreet 3DS Max, and Discreet Combustion. Mesmer also offers Mesmer Press books and learning DVDs, available online at www.mesmer.com.

Mt. San Antonio College Animation

Walnut, CA
Phone: 909-594-5611 ext. 4565
Fax: 909-468-4067
Website: www.mtsac.edu
Degrees/certificates offered: AS Cert. offered in Traditional, 2D Digital, 3D Digital
Number of students in animation program: 300
Cost of program: \$26 per unit
Head of animation: Debbie Bautista
Time of year offered: Year-round

National Animation and Design Centre

Montreal, Québec, Canada
Phone: 514-288-3447
Fax: 514-288-5799
E-mail: info@nadcentre.com
Website: www.nadcentre.com
Degrees/certificates offered: Certificates of completion
Number of students in animation program: 20 in 3D

Animation and Visual FX in Film and Television; 20 in Design and 3D animation for Video Games
Cost of program: 16000 \$ for CDN students, 21500 \$ for Foreign students
Head of animation: Nicolas Poteet for Film and Television; Luc St-Onge for Video Games
Head of admissions: Sandrine Brandner
Time of year offered: Fall and winter
Application deadline: Nov. 1 for entry in winter; March 1 for entry in fall

New York Film Academy

New York, NY
Phone: 212-674-4300
Fax: 212-477-1414
E-Mail: film@nyfa.com
Website: www.nyfa.com
Degrees/certificates offered: Four-week, one-year certificates in 3D Animation
Number of students in animation program: Average of 10 students in each animation program
Cost of program: Four-weeks, \$3,500; one-year, \$25,000
Head of animation: Robert Appleton
Head of admissions: Joyce Leung
Time of year offered: One-week and four-week have start dates in Jan., June and July 2004; one-year starts Jan. and Sept. 2005.
Application deadline: At least one month before start date
Equipment: Maya running on Apple computers; also After Effects and Photoshop

New York University, School of Continuing and Professional Studies

New York, NY
Phone: 212-998-7200
Fax: 212-995-4675

E-mail: scps.gradadmissions@nyu.edu
Website: www.scps.nyu.edu/cada
Degrees/certificates offered: MS, Digital Imaging and Design and Certificates in Animation, Modeling, Medical Animation and Visual Effects
Number of students in animation program: 120 students in graduate program, 250 students in certificate programs
Cost of program: Graduate program is \$11,010 per semester for full-time study. \$1,101 per credit for part-time study. Costs for certificate programs vary per program. Contact school for more information
Head of animation: Robert Manuel
Head of admissions: Pamela Posey
Time of year offered: Fall, spring, and summer
Application deadline: Application deadlines for graduate programs are June 1, for fall admission and Oct. 15, for spring admission. Certificate programs are offered throughout the year.

New York University Tisch School of Arts

New York, NY
Phone: 212-998-1700
Fax: 212-995-4062
E-mail: tisch.recruitment@nyu.edu
Website: http://filmtv.tisch.nyu.edu/page/undergraduate.html
Degrees/certificates offered: BFA, Film & Television
Number of students: Approx. 75
Cost of program: Changes each year
Director of animation: John Canemaker
Head of admissions: Andrew I. Uriarte, 212-998-1900



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Animation Artwork by Academy Student, Jennifer Chang

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Drexel University

<http://www.drexel.edu/comad>

Character by Seth Kendall, Digital Media junior.

Time of year offered:

Year-round

Application deadline: Jan.-freshmen; April-transfers; Nov.-early decision. See website for details.

Northern Michigan University

Marquette, MI

Phone: 906-227-2194

Fax: 906-227-2276

E-mail: stlarson@nmu.edu

Website: www.art.nmu.edu

Degrees/certificates

offered: BA, BFA, Digital Cinema; BFA, Electronic Imaging; other BFA options available (see website)

Number of students in animation program: Approx. 20

Cost of program:

See www.nmu.edu

Head of animation:

Stephan Larson

Time of year offered:

Year-round

Application deadline:

Early Aug. (for fall); late Dec. (for spring)

The Ohio State University

Columbus, OH

Phone: 614-292-3416

Fax: 614-292-7776

E-mail: design@osu.edu

Website:

http://design.osu.edu/dept_grad.html

Degrees/certificates

offered: MFA, Digital Animation and Visualization

Number of students in animation program: 10

Cost of program: Approx. \$8,000 per year

Head of animation:

Professor Maria Palazzi

Head of admissions:

Professor Paul Nini

Time of year offered: Entry in fall

Application deadline: Jan. 2005

Oklahoma Christian University

Oklahoma City, OK

Phone: 405-425-5556

E-mail: tony.alley@oc.edu

Website: www.oc.edu

Degrees/certificates

offered: BA, New Media Design

Number of students in animation program: 20

Cost of program: Full-time tuition (12-16 hours) = \$11,780; full-time general fee (12+hours) = \$1,380 room and board \$4,820 (residence hall with full meal plan)

Head of animation:

Dr. Tony Alley

Head of admissions:

Ms. Risa Forrester

Time of year offered: Aug. through April

Application deadline: July 1 (for fall semester)

Platt College San Diego

San Diego, CA

Phone: 866-PLATTCOLLEGE (866-752-8826)

Fax: 619-308-0570

E-mail: info@platt.edu

Website: www.platt.edu

Degrees/certificates

offered: BS Degree, Media Arts; AAS Degrees, Multimedia & Graphic Design; Specialized Diplomas in Digital Video Production, 3D Animation, and Web Design; Diplomas in Multimedia & Graphic Design.

Number of students in animation program: 30

Cost of program: \$14,392 per year

Head of animation:

Dr. Michael Smith

Head of admissions:

Carly Westerfield

Time of year offered: Continuous

Pratt Manhattan Center for Continuing & Professional Studies Continuing Education

Training Center: Discreet Training Center, Autodesk New York, NY

Phone: 212-647-7199

Fax: 212-367-2489

E-mail:

prostudy@pratt.edu

Website:

http://ProStudies.pratt.edu

Degrees/certificates

offered: Computer Graphics Certificate in Computer Animation & Video and Interactive Media. Other Computer Graphics certificates offered through Continuing education: Electronic Imaging & Illustration, Electronic Publishing, Computer-Aided Design & Visualization

Number of students in animation programs: 200+

Cost of program: From \$150-\$815

Head of animation:

Karen Adler Miletsky

Head of admissions:

Karen Adler Miletsky, Center for Continuing and Professional Studies only

Rhinoceros

Paris, France

Phone:

+33 (0)1-43-46-76-25

Fax: 33 (0)1-43-42-02-52

E-mail:

info@rhinoceros-formation.com

Website:

www.rhinoceros-formation.com

Degrees/certificates

offered: Training validation

Number of students in animation program: 8 students max per training session

Cost of program: Depends on program chosen-average 4,500 Euros (\$5,500)

Head of animation: Marc Bertin

Head of admissions:

Remy Cordier, Yannick Voge

Time of year offered:

Training programs offered throughout the year. See calendar on website for more information.

Application deadline: N/A as sessions start year round

Note: The program consists of training on a computer-based, vectorial animation system.

Ringling School of Art and Design

Sarasota, FL

Phone: 941-351-5100 or 800-255-7695

Fax: 941-359-7517

E-mail: admissions@ringling.edu

Website: www.ringling.edu

Degrees/certificates

offered: Bachelor of Fine Arts degree

Number of students in animation program: 200

Cost of program: \$21,500 tuition and fees annual [this is based on freshman year]

Head of animation:

Jim McCampbell

Head of admissions:

James Dean

Time of year offered:

Spring and fall semester

Application deadline: Jan. 15

Rochester Institute of Technology School of Film and Animation

Rochester, NY

Phone: 585-474-6175

Fax: 585-475-7575

E-mail: cfbpph@rit.edu

Website: www.rit.edu/cias

Degrees/certificates

offered: MFA, Computer Animation; BFA

Number of students in animation program: Approx. 110 undergrads, 40 grads

Cost of program: Undergraduate, \$22,056 per year; graduate, \$24,090 per year.

Head of animation:

Skip Battaglia

Head of admissions:

Marion Nicolletti

Time of year offered: Sept. 1 through May 20 (trimesters)

Application deadline: March 1

Rocky Mountain College of Art & Design

Lakewood, CO

Phone: 800-888-ARTS or 303-753-6046

Fax: 303-759-4970

E-mail:

admissions@rmcad.edu

Website: www.rmcad.edu

Degrees/certificates

offered: BFA

Number of students in animation program: 55

Cost of program: \$16,800 (2004-2005 tuition only)

Head of animation: Dan Seely

Head of admissions:

Marianna Bagge

Time of year offered: Year-round

Application deadline: 30 days from the start of a term

Santa Monica College, Academy of Entertainment & Technology

Santa Monica, CA

Phone: 310-434-3700

Fax: 310-434-3768

E-mail:

academy_program@smc.edu

Website:

www.academy.smc.edu

Degrees/certificates

offered: AA and Animation Certificate

Number of students in animation program: 400

Cost of program: \$26 per unit-California resident; \$149-\$171 per unit for out-of-state and international students

Head of animation: Co-Chairs: Chris Fria-3D and Jim Keshen-2D

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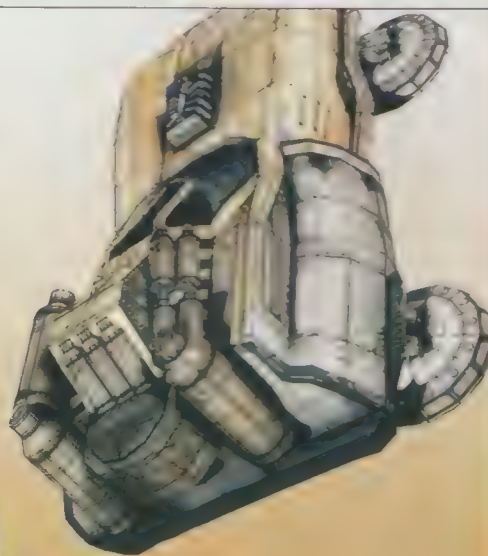


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of Art and Design**

Savannah, GA 31404-4000

www.scd.edu www.scd.edu/arts

Head of admissions:

Teresita Rodriguez, Dean of Admissions

Time of year offered: Fall and spring

Application deadline: Dec. = spring and June = fall

Equipment: Windows and Macintosh classrooms with 24 student workstations and instructor video projection. Open computer lab with 80 mac/pc workstations, video/audio editing workstations, CD/DVD burners, color laser printers, scanners and a network rendering queue.

Savannah College of Art and Design

Savannah, GA

Phone: 912-525-5100 or 800-869-7223

Fax: 912-525-5986

E-mail:

admission@scad.edu

Website: www.scad.edu

Degrees/certificates

offered: Bachelor of Fine

Arts; Master of Arch.;

Master of Arts; Master of Fine Arts

Number of students in animation program: 373 undergraduates, 95 graduates

Cost of program: \$20,250 undergraduate; \$20,700 graduate for academic year

Head of animation:

Patricia Beckmann

Head of admissions:

Pamela Rhame

Time of year offered:

All year—fall, winter, spring & summer

Application deadline:

Rolling admission

School of Communication Arts

Raleigh, NC

Phone:

800-288-7442 or

919-488-8500

Fax: 919-488-8490

Email:

school@higherdigital.com

Website:

www.higherdigital.com

Degrees/certificates

offered: Various certificate/diploma degrees offered in Digital Art & Animation, Digital Media, Digital Filmmaking, Digital Audio & Sound Production/Design

Number of students in animation program: School averages 300-325, approx. half in animation

Cost of program:

\$20,000-36,000

Head of animation: Brad Swearingen, Department Head

Head of admissions:

Wayne Moseley, Dept Director

Time of year offered:

Year-round application

Application Deadline: N/A

applications are accepted year round for new class starts approx. every 12-13 weeks.



Animation Instruction Books for College level students

written by

Brian Lemay

Lead Animation Instructor at Seneca College

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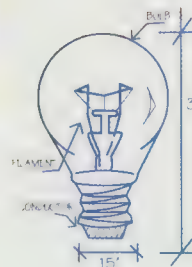
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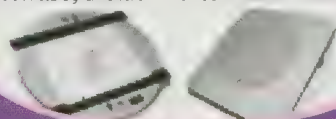
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416-491-5050 ext. 3850

Fax: 416-661-7491

E-mail:

aac@senecac.on.ca

Website:

http://aac.senecac.on.ca

Degrees/certificates offered:

Three-year diploma in Classical and 3D Animation; one-year post-diploma in 3D Animation (Maya); one-year post-diploma in 3D Game Art and Design; one-year post-diploma in Visual Effects for Film & TV

Number of students in animation program:

Accept 44 in Sept. and 22 in Jan.

Cost of program:

Undergraduate diploma \$4,000CA per year for Canadian Citizens one year post-diploma programs \$8,000CA per year for Canadian citizens

Head of animation:

JoAnn Purcell

Time of year offered: Sept. and Jan.

Application deadline:

Feb. 1 for Sept. start for equal consideration. Nov. for Jan. start for equal consideration

SFSU Multimedia Studies Program

San Francisco, CA

Phone: 415-405-7734

Fax: 415-405-7760

E-mail: alesiam@sfsu.edu

Website:

http://msp.sfsu.edu

Degrees/certificates offered:

Maya; Motion Graphics; Flash Development

Number of students in animation program:

40-50

Cost of program:

Varies by program/choices

Head of animation:

Cathy Flight/Craig Abaya

Head of admissions:

Alesia Massey

Time of year offered:

Year-round (spring, summer, fall)

Application deadline:

Ongoing

Sheridan Institute of Technology & Advanced Learning

Oakville, Ontario, Canada

Phone: 905-845-9430

E-mail:

infosheridan@sheridaninstitute.ca

Website: www.sheridaninstitute.ca

Degrees/certificates offered:

Bachelor of Applied Arts (Animation); Post-graduate certificates in Computer Animation, Digital Visual Effects, Digital Character Animation

Number of students in animation program:

300

Head of animation:

Dr. Michael Collins, Dean

Head of admissions:

Linda Dalton, Registrar

Time of year offered: Sept. (Computer Animation starts Sept. and Jan.)

Application deadline:

Feb. 2 (equal consideration deadline for Sept. programs)

Studio Arts

Los Angeles, CA

Phone: 323-227-8776

Fax: 323-227-8776

E-mail: eric@studioarts.tv

Website: www.studioarts.tv

Degrees/certificates offered:

Certificate

Number of students in animation program:

75

Cost of program:

Varies. average is \$6,000 for

Masters Certificate

Head of animation:

David Bennett

Head of admissions:

Eric Huebner

Time of year offered: Year-

round (four quarters)

Application deadline:

First day of quarter

UCLA Animation Workshop

Los Angeles, CA

Phone: 310-825-5829

Fax: 310-825-3383

E-mail:

dward@tft.ucla.edu

Website:

animation.filmstv.ucla.edu

Degrees/certificates offered:

MFA

Number of students in animation program:

50-60

Cost of program:

See website

Head of animation:

Dan McLaughlin

Head of admissions:

Cecilia Wilmott

Time of year offered:

Fall through spring

Application deadline:

Feb. 28

UCLA Extension's Department of Entertainment Studies and Performing Arts

Los Angeles, CA

Phone: 310-825-9064

Fax: 310-206-7435

E-mail: entertainmentstud-

ies@uclaextension.edu

Website: www.uclaextension.edu/entertainmentstudies

Degrees/certificates offered:

Entertainment Studies is an authorized training center for Apple (Final Cut Pro, DVD Studio Pro, Shake, Logic Pro), Adobe (Premiere, After Effects, Encore DVD, Audition), Discreet (3ds max and combustion), Avid, Pro-Tools, and Steinberg. Students can enroll in individual courses or pursue a comprehensive program certificate. Entertainment Studies offers thirteen certificates in all areas of entertainment. Contact school for course details.

Cost of program:

\$6,200-

\$8,200 (depends on courses and electives chosen)

Head of animation:

Jane Kagon, department

director

Head of admissions:

Open enrollment

Time of year offered:

Students may begin the program any quarter-fall, winter, spring, or summer.

University of Advancing Technology

Tempe, AZ

Phone: 800-658-5744

Fax: 602-383-8222

E-mail:

admissions@uat.edu

Website: www.uat.edu

Degrees/certificates offered:

Associate's,

Bachelor's, Master's

Number of students in animation program:

77

Cost of program:

\$390 per credit hour (undergraduate)

Head of admissions:

admissions@uat.edu

Time of year offered:

Spring, summer and fall

Application deadline:

Dependant on student semester choice

University of Southern California

Los Angeles, CA

Phone: 213-740-3986

Fax: 213-740-5869

E-mail:

animation@cinema.usc.edu

Website:

http://anim.usc.edu

Degrees/certificates offered:

MFA

Number of students in animation program:

45

Cost of program:

\$54,000

tuition only

Head of Animation:

Kathy Smith

Head of admissions:

Kathy Smith

Time of year offered:

Fall admission only

Application deadline:

Feb. 15

The University of the Arts

Philadelphia, PA

Phone: 215-717-6000

Fax: 215-717-6045

E-mail:

admissions@uarts.edu

Website: www.uarts.edu

Degrees/certificates offered:

BFA

Cost of program:

\$22,910

tuition and fees per academic year

Head of animation:

Karl Staven

Head of admissions:

Barbara Elliott

Time of year offered:

Fall and spring semester

Application deadline:

Rolling-March 15 priority

Deadline for fall; Dec. 1

priority deadline for spring

Note: Also offered is a four-week summer pre-college program for high school students.

University of Wisconsin - Parkside

Kenosha, WI

Phone: 262-595-2300

(Admissions)

Fax: 262-595-2008

(Admissions)

E-mail:

admissions@uwp.edu

Website: www.uwp.edu

Degrees/Certificates offered:

Bachelor of Arts

Degree / Digital Arts

Major/Concentrations in 2D

and 3D Animation

Number of students in animation program:

30

Cost of program:

Wisconsin Residents full-

time, \$2,997 per semester;

non-resident full-time,

\$8,302 per semester

Head of animation:

Rob Miller

Head of admissions:

Mathew Jensen

Time of year offered:

Fall, spring

Application deadline:

Aug. 1 for fall enrollment (priority

registration March 1)

animation

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Vancouver Film School

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Phone: 800-661-4101 or 604-685-5808
Fax: 604-685-5830
E-mail: inquiries@vfs.com
Website: www.vfs.com

Degrees/certificates offered: One-year diploma program

Number of students in animation program: 150

Cost of program: Approx. \$27,000

Head of animation:

Larry Bafia

Head of admissions:

Marty Hasselbach

Time of year offered:

Six start dates (every two months)

Application deadline: Typically three dates in advance

Vancouver Institute of Media Arts (VanArts)

Vancouver, BC Canada
Phone: 800-396-ARTS (2787) or 604-682-ARTS (2787)
Fax: 604-684-2789

E-mail: info@vanarts.com

Website: www.vanarts.com

Degrees/certificates offered: One and two-year diploma programs

Number of students in animation program:

200 per year

Cost of program:

\$14,950 for 2D and \$20,900 for 3D Programs

Head of animation:

Charles Phillips

Head of admissions:

Ken Priebe

Time of year offered: Intakes each Sept. and Feb.

Volda University College

Volda, Norway
Phone: +47-7007-5000
Fax: +47-7007-5052

E-mail:

AndresMa@hivolda.no

Website:

www.animationvolda.no

Degrees/certificates offered: BA

Number of students in animation program: 10 each year

Cost of program: Free

Head of animation: Andres Mänd

Head of admissions: Andres Mänd

Time of year offered: School starts mid Aug.

Application deadline: April 15

Winston-Salem State University

Winston-Salem, NC
Phone: 336-750-2520
Fax: 336-750-2522
E-mail: culcleasuree@wssu.edu
Website: www.wssu.edu

Degrees/certificates offered: Art Education, Art Studio, Computer Graphics & Animation

Number of students in animation program: 60

Cost of program: Undergraduates NC residents: one-five hours (\$341.87), six-eight hours (\$673.50), nine-11 hours (\$1,005.62), 12 and above (\$1,337.50). Out-of-state resident tuition and fees: one-five hours (\$1,384.37) six-eight hours (\$2,758.25), nine-11 hours (\$4,132.75), 12 and above (\$5,507.50)

Head of animation: Prof. Arcenia M. Davis

Head of admissions: Van Wilson

Time of year offered: Fall, spring

Application deadline: Ongoing admissions

Woodbury University

Burbank, CA
Phone: 818-767-0888
E-mail: sue.vessella@woodbury.edu
Website: www.woodbury.edu

Degrees/certificates offered: BFA, Animation

Number of students in animation program: 80

Cost of program: \$21,000

Head of animation:

Sue Vessella

Head of admissions: Mauro Diaz

Time of year offered:

Fall and spring

Application deadline: Rolling admissions

President Jean Thoren
 jthoren@animationmagazine.net
Publisher Jodi Bluth
 jbluth@animationmagazine.net
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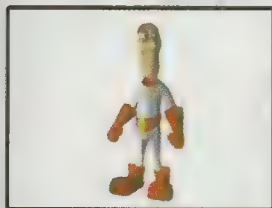
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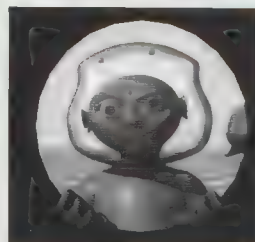
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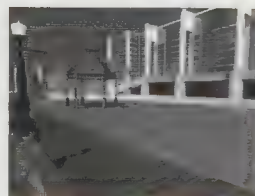
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Nicolas Atlan



Further Adventures in a Cyber Universe

Antefilms' hit toon, *Code Lyoko*, is ready for its sophomore journey.

BY RAMIN ZAHED

Back in October, when Cartoon Network temporarily took the frosh Antefilms toon, *Code Lyoko*, off its schedule, Antefilms received numerous e-mails and petitions from viewers asking it be brought back on the air. It's rare that a brand new show—it debuted only in April—can generate such avid support in such a short time. Fans will sigh with relief when they learn that the French toon studio is furiously working on delivering a second season to hungry broadcasters around the world.

"What the viewers seem to respond to is the nice mix of comedy and action," says Antefilms' VP and exec producer Nicolas Atlan. "The four students in *Code Lyoko* face a lot of sitcom issues in their day-to-day teenage life that appeals to our audiences. In our second season, we'll be having

more of the same balance of comedy with adventures."

During the first season of the show, we were introduced to Jeremie, Odd, Ulrich and Yumi who uncover a parallel universe called Lyoko inside a super-computer. The team must help the virtual humanoid character Aelita (yes, she has pink hair) stop rogue computer X.A.N.A.'s latest attack on the real world. The producers are promising more 3D sequences, new monsters, cool vehicles, a more powerful enemy and a fresh territory with four distinctive zones for the team to explore in the second season.

Atlan, who's also busy working on the new animated *Fantastic Four* series with Marvel Enterprises, co-producing the French version of Mike Young Productions' *Pet Alien* and the BRB, M6, RAI and Antena 3, co-production

Alan Crystal: *The Invisible Man* says the origins of *Code Lyoko* go back to the student short they saw at the Annecy Film Festival a few years back. Created by Paris-based Gobelins School of Arts students Thomas Romain and Tania Palumbo, the project caught the attention of Antefilms' development team.

"We further developed the design with them and Carlo de Boutiny and built a very layered back story," says Atlan. Script editor Sophie Decroisette and director Jérôme Mouscadet helped flesh out the design, stories and direction of the project (originally titled *Garage Kids*), which offers a mix of 2D animation and CG sequences in each 22-minute episode. According to Atlan, about 16 minutes of the show is 2D and six minutes is CG—to help depict the parallel cyber worlds visited by the kids.

The animators at Antefilms' studio in Angoulême used 3ds max to produce the CG portions for the first season of the show, but they switched to Softimage for the second season outing. "We just felt that that new Softimage software had more appropriate tools for us. Our other show, *Alan Crystal: The Invisible Man*, will also be done on Softimage."

Meanwhile, the toon studio has been successful in launching a healthy merchandising campaign for the toon. A stickers and card game partnership was struck with Panini, as were a manga book deal with L.A.-based TOKYOPOP and a U.S. DVD and merch program with Funimation. In addition to the the Cartoon Network Stateside, the show airs on France 3 in France, Cartoon Network in the U.K., YTV in Canada, Disney Italy and JETIX Latin America.

Now that we've seen the show's mass appeal, it's safe to say that its theme song isn't bragging when it goes, "*Code Lyoko* will withstand it all...be there when you call...we will stand real tall!" ■

***Code Lyoko* returns to Cartoon Network's popular Miguzi Block in March 2005.**



Fungus illustration by Raymond Briggs

Fungus, the mo-cap version

The Next Big Green Thing

Raymond Briggs' beloved *Fungus the Bogeyman* inspires a mo-cap miniseries.

BY RAMIN ZAHED

Move over, Shrek. There's a new green monster in town. His name is Fungus the Bogeyman, and he's the star of a new BBC/Hallmark Entertainment miniseries which mixes lively computer-generated images with live-action footage. Based on the popular 1977 book by British author and illustrator Raymond Briggs (*The Snowman*, *Father Christmas*), *Fungus* centers on an angst-ridden bogeyman, who lives with his wife Mildew and his children Mould and Spore in a vast damp underground home. Things get complicated when they cross paths with a clean-living couple in the human world.

"All great properties work on various levels," says producer Ian Whitehead. "On the surface, Bogeydom is a cool place with lots of gross elements like new appliances such as Smellivision, etc. That's very appealing to kids. But Fungus is also written with a certain sophistication. It has lots of cultural references that only adults would probably appreciate. So I think this quality appeals to literary types and adults in general.

This wasn't the first time plans were made for a Fungus movie or TV special. Both Paul McCartney and director Terry Gilliam had expressed interest in the green guy, but it wasn't until U.K.'s Indie Kids Ltd. (*The Worst Witch*), Canada's Galafilm, Children's BBC and Canadian Broadcasting Corporation got involved that the project really got off the ground.

"It's one thing to option the rights, and quite another to get the production

"We opted for the motion-capture route because all the subtleties of movement and performance could then be transposed on to the virtual character."

—Producer Ian Whitehead

financed and made on a TV budget," explains Whitehead. "Bogeydom is a whole world, and Bogeymen are not very easy things to create. Thankfully 3D animation is becoming more and more affordable, and I think motion capture helped tremendously at getting a believable, moving living creature."

To expand the book to fit the three-hour broadcast requirements in the U.K and Canada, best-selling writer Mark Haddon (*The Curious Incident of the Dog in the Night*) added more conflicts and interaction between Fungus and the real world. "It was also important to find a production method that our director Stuart Orme felt comfortable working with," adds Whitehead. "We opted for the motion-capture route because he could work with actors just as he would on set, and yet, all the subtleties of movement and performance could then be transposed onto a virtual character."

Using Alias Wavefront's May Complete and Maya Unlimited 5.0.1, Discreet's combustion 3.0.1., 2D3's Boujou 2.3.1 and Kaydara Motionbuilder technology, the tech wizards at Montreal's D.A.M.N. FX created seamless scenes where the human characters (actors Martin Clunes, Clare Thomas, Fay Ripley, Charlie Hicks) interact with the mo-cap Fungus (voiced by Mak Wilson).

Made for \$6.2 million, the U.S. version of the production features an extra 20 minutes of material to fit the packaging needs of American broadcasters. More scenes featuring Fungus and the pig-sticking wall, restaurants, the Odeum and other favorite Bogeydom haunts are included in the longer version. There's also a musical number sung by Mould, Fungus and other major characters!

Of course, everybody wants to know how Fungus' original creator, Raymond Briggs feels about the show. "I received two pieces of paper from him," recalls the producer. "One was a definitive drawing of Fungus which we needed for modeling, and the other was a letter asking us to ensure that we avoid toilet humor. I sat beside him at a screening of the first episode in London and was anxious to see how he'd react to his character finally brought to life. He was delighted and very enthusiastic. I can't tell you what a relief that is for a producer!" Nothing quite like going to the grimy depths of Bogeydom to experience the heights of interspecies entertainment! ■

***Fungus the Bogeyman* premieres on BBC1 in Nov. 28.**

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Alastair Swinnerton



The Boy with the Magic Touch

Jack Frost, an enchanting new British animated special, is ready to melt hearts on the BBC.

BY RAMIN ZAHED



David Melling's children's book, *The Tale of Jack Frost*, is the kind of charming seasonal gem that can instantly cast a spell as you thumb through its pages. It tells the deceptively simple story of the boyhood years of the legendary creature, as he discovers his magical touch and encounters various forest creatures and the jealous goblins that envy his powers. When it was first released in hardcover last year, *The Guardian* called Melling's illustrations "as snazzy as his prose."

Not surprisingly, when Melling first sent writer, producer and director Alastair Swinnerton the story and a few black-and-white sketches, he immediately recognized it as a winner. "The hairs

quite literally went up on the back of my neck," Swinnerton recalls. "I just knew it was going to be an instant classic, and that if done right the show stood the chance of being the next *Snowman*."

Swinnerton, whose credits include *The Wombles* and the first *BIONICLE* movie, decided right away to show the proofs to toon veteran John Coates, the producer of such acclaimed animated works as *The Snowman*, *When the Wind Blows* and *The Wind in the Willows*. "John has done so many great cartoons over the years, and I was lucky because he took me under his wings," notes Swinnerton. "Half-hour specials are quite difficult to get made these days, and I knew that John could bring that extra bit of magic to it."

Swinnerton says Coates didn't just add his name to the special and sit back as some exec producers are prone to do. "He was and is of invaluable help, particularly during the scripting stage when his vast experience guided us."

The next step was securing a broad-

caster. Theresa Plummer-Andrews, who was with the Children's BBC at the time, offered Swinnerton an acquisitions offer. "There was a catch, though," he recalls. "We had to make the show for Christmas 2004, meaning we had less than 18 months to secure funding and move ahead with the actual production."

After getting more financing commitment from BBC Worldwide's Anthony Utle and CBBC's new head Michael Carrington, veteran producer Gary Kurtz (*Star Wars*, *The Empire Strikes Back*) and Mark Adams of financing outfit Pembridge Partner also joined the team.

"At this point time was running out," Swinnerton notes. "We knew our production plans had to be changed radically, and then in came two guys who came to be the salvation of the show, Nic Camecho and Neil Graham of London's Zoo Films—they have huge creative and production track records, having worked at very high levels for everyone from Disney to Klasky Csupo."

Although *Jack Frost* was initially

planned as a traditional 2D project, the team realized that given the tight schedule and budget (over \$1.1 million), the complexities of the characters (lots of hair, spines, fur, etc.) were impossible to pull off without going the CG route. Camecho set out

to find an ideal Indian service partner for the show. "The one that stood out from the rest, not only for their modeling and animation quality, but also the solidity of their infrastructure, was Maya Entertainment in Mumbai," says Swinnerton. Both Zoo Films and Maya also came on board as the special's funding partners.

Using Discreet's 3ds max software, the Zoo Films modeling team used 3ds max v. 6.0, shaders and plug-ins to recreate Melling's original illustrations for the book. "I'm not a great CGI animation fan, but the toon-shaded CG look was different indeed, and we could really make it look like drawn animation, and with the



aid of Maya Entertainment, we were able to hit the ground running," adds Swinnerton.

Another inventive touch that gave the production a real boost was the live-action technique set up by producer/director Neil Graham and animation director Gary Andrews. Using a video camera lodged in his kitchen, Andrews acted out every role of the special and filmed it as an imported track (via Final Cut Pro) on the animatic for the 3D animators. "Basically, it took the place of very complex animation notes," says Swinnerton. "Neil, Gary and Nic really invented a new way of making cartoons, and they really worked around the finan-

cial and time restraints beautifully. The pre-production from Zoo became so well-organized that it left little room for error or ambiguity at the India end. You could almost take their layouts for the animatics, and in-between and paint them and end up with a 2D show!"

In addition to the smooth, fluid animation, *Jack Frost* features a wonderful soundtrack by Colin Towns (*Fungus the Bogeyman*, *Angelina Ballerina*) and two songs by British folk singer Kate Rusby. Famous comic Hugh Laurie (*Blackadder*, *Stuart Little*) is the show's honey-voiced narrator.

Swinnerton says the animation is streaming thick and fast over the Mumbai to London phone lines as we speak. "It looks gorgeous," he notes. "And for me? I'm the happiest, poorest and most-stressed producer in Yeovil. But, boy, it's all been worth it!" ■

Jack Frost premieres on the BBC in December.

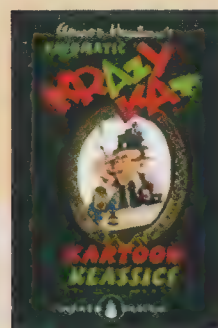


Reeling in the Years: An Animated Flashback



95 Years Ago:

Max Fleischer applies for the patent for **rotoscope** technology.



85 Years Ago:

The public gets the chance to see the **Krazy Kat** cartoon, *The Great Cheese Robbery*.

Special effects legend **Ray Harryhausen** was born in Los Angeles on June 29.



70 Years Ago:

On Jan. 5, animator Wildfred Jackson's Oscar-winning short *Tortoise and the Hare* premieres. That loveable stuttering and always optimistic **Porky Pig** makes his debut in Friz Freleng's *I Haven't Got a Hat*.

It's a very fruitful year for Disney animator David Hand who directs the Oscar-winning short, *The Three Orphan Kittens*, as well as *Mickey's Man Friday*, *Pluto's Judgement Day*, *Who Killed Cock Robin?* and *The Robber Kitten*.



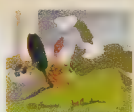
Who Killed Cock Robin?



60 Years Ago:

Audiences meet the persistent cat-loving skunk known as **Pepe Le Pew** in Chuck Jones' *The Odor-Able Kitty*.

Sylvester the Cat utters his trademark words "Thufferin' Thuccotash!" in his debut short, *Life with Feathers*, directed by Friz Freleng.



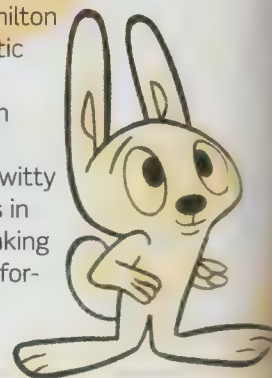
Moviegoers are treated to Hanna Barbera's brilliant Oscar-winning Tom and Jerry short, *Quiet Please!* On Dec. 22.



55 Years Ago:

On Feb. 15, Walt Disney Studios releases another animated masterpiece, *Cinderella*, directed by Clyde Geronimi, Wildfred Jackson and Hamilton Luske. The movie's majestic score and catchy song "Bibbidi-Bobbidi-Boo" earn Oscar noms.

Jay Ward's brilliant and witty *Crusader Rabbit* cartoon airs in August in syndication, making history as the first made-for-television cartoon series.





Iwerks

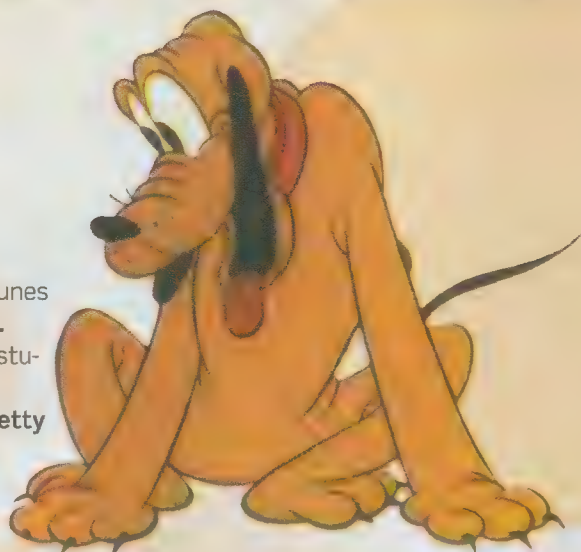
75 Years Ago:

Leon Schlesinger produces first Looney Tunes toon, **Sinkin' in the Bathtub** starring **Bosco**.

Ub Iwerks leaves Disney to form his own studio, Celebrity Productions.

That effervescent Jazz Era entertainer, **Betty Boop**, makes her first appearance in **Dizzie Dishes**.

On September 5, **Pluto** makes his first appearance in **The Chain Gang**. In his first short, Mickey's future pooch was both nameless and homeless!



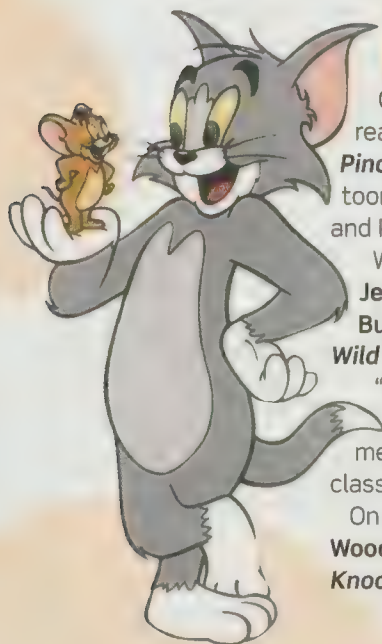
65 Years Ago:

Carlo Collodi's tale about a wooden toy who longs to become a real boy captures the world's attention in the Disney classic, **Pinocchio**. Directed by Hamilton Luske and Ben Sharpsteen, the toon wins two Oscars for best score (Leigh Harline, Ned Washington and Paul J. Smith) and best song ("When You Wish Upon a Star").

William Hanna and Joseph Barbera's animated cat-and-mouse team, **Tom & Jerry** make their first appearance in the MGM short, **Puss Gets the Boot**. **Bugs Bunny** makes its full-fledged appearance in Tex Avery's **A Wild Hare** on July 27, asking Elmer Fudd the much-quoted line "What's up, Doc?"

In November, Disney releases **Fantasia**, its pioneering experiment in setting seven different animated stories to classical music.

On Nov. 25, Walter Lantz's hilarious menace, **Woody Woodpecker**, steals the show in the Andy Panda short, **Knock Knock**.



50 Years Ago:

Stephen Bosustow's **When Magoo Flew** wins the Oscar for Best Animated Short in March.



Directed by John Halas and Joy Batchelor, the toon adaptation of George Orwell's **Animal Farm** is released in the U.S. Funded by the C.I.A., the film is regarded as Britain's first full-length animated feature.



Dutch artist Dick Bruna creates a special white rabbit named **Miffy**. A beautiful cocker spaniel falls in love with a mutt from the wrong side of the tracks in Disney's beloved **The Lady and the Tramp**, directed by Hamilton Luske, Clyde Geronimi and Wilfred Jackson and released on June 22.

Sylvester has a painful awakening in Friz Freleng's Oscar-winning **Speedy Gonzalez**.

On Dec. 31, Michigan J. Frog sings the immortal lines "Hello ma baby, hello ma honey, hello ma ragtime gal" in the classic Chuck Jones short, **One Froggy Evening**.

John and Faith Hubley found the **Hubley Studio** in New York.



45 Years Ago:

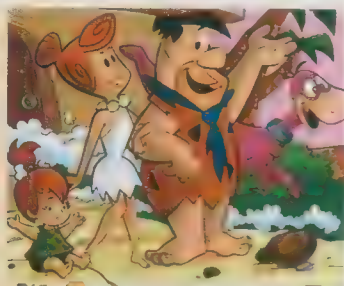
The Bugs Bunny Show debuts in prime time on ABC.



Belgian cartoonist **Herge's** inquisitive boy reporter and his pooch Snowy begin their animated lives in **The Adventures of Tin Tin**.

It's a healthy year for creative animation on television as home audiences are introduced to Hanna-Barbera's Stone Age clan,

The Flintstones, **The Mr. Magoo TV Show** and **The Deputy Dawg Show**.



The Flintstones

25 Years Ago:

Children's TV titan **Haim Saban** (*The Power Rangers*) founds **Saban International**.

Computer visionary **Carl Rosendahl** forms **Pacific Data Images** (PDI) in Redwood City, Calif. The company goes on to produce animation for DreamWorks features such as **Antz** and **Shrek**.



Antz

40 Years Ago:



Bakshi

Ralph Bakshi directs his first Terrytoon, **The Gnomes and the Apprentice Good Fairy**.

Directed by **Bill Melendez**, **A Charlie Brown Christmas** premieres on TV, becoming an instant classic and a perennial favorite. The



The Chuck Jones' short **Dot and the Line** is released. It wins an Oscar in 1966.

Hanna-Barbera's **The World of Secret Squirrel and Atom Ant**, **Hillbilly Bears** and **Precious Pupp** debuted on TV in the U.S.

In the U.K., **Serge Danot's** stop-motion show, **The Magic Roundabout** premieres on TV in October. Narrated by **Jack Thompson** (Emma's dad), it is animated by **Ivor Wood**.



20 Years Ago:

Frank Agrama and **Harmony Gold** introduce Japanese toon phenomenon **Robotech** to American TV audiences. A team of humanoid cats fights evil in the Rankin/Bass toon, **Thundercats**.

Disney animation takes a different direction with the release of **Ted Berman** and **Richard Rich's** **The Black Cauldron**.

Directed by **Anna Selznick**, **The Care Bear Movie** (Nelvana) makes \$22.9 million at the box office.

Richard Conti's hilarious short, **The Big Snit**, is nominated for an Oscar. **Vinton Studios** hits a home-run with the claymated feature **The Adventures of Mark Twain**.



The Big Snit

10 Years Ago:

Canuck toon houses have a fruitful year as **Char** debuts **The Little Lulu Show**, and **Nelvana** delivers the acclaimed series **Maurice Sendak's Little Bear**.

4-EO premieres its multi-cultural toon series, **Happily Ever After: Fairy Tales for Every Child**. Among the year's other top animated shows are **Soup2nuts' Dr. Katz**, **Peter Chung's MTV series Aeon Flux**, **DIC's Action Man**, **Warner Bros.' Steven Spielberg Presents Pinky and The Brain**, and **Klasky Csupo's Santa Bugito**.

1995's big-screen splashes include **Pixar's** first feature release, **John Lasseter's** computer-animated blockbuster **Toy Story**, **Disney's A Goofy Movie**, **Don Bluth's The Pebble and the Penguin**, and **Mike Gabriel and Eric Goldberg's** lush 2D feature, **Pocahontas**. Also in theaters was director **Simon Wells' Amblin/Universal movie, Balto**.

Nick Park and **Aardman Animation** deliver another wonderful **Wallace and Gromit** adventure titled **A Close Shave**.

Bruce Johnson and **William Baughman** found **Porchlight Entertainment** (*Adventures from the Book of Virtues*, *Tutenstein*).

Monster Productions and **Terragraph Studios** are both founded in Ireland.



35 Years Ago:

Sports and pop groups are huge this year as Hanna-Barbera introduces kids to **The Harlem Globetrotters** and **Josie and the Pussycats**.

Chuck Jones and Abe Levitow's **The Phantom Tollboth** premieres in November.

December marks the release of **The Aristocats**, the first animated feature made by Disney Studios without Walt.



The Aristocats

Directed by Wolfgang Reitherman, the movie features the voices of Eva Gabor, Phil Harris and Maurice Chevalier.

TV auds are treated to gems such as **Dr. Seuss' Horton Hears a Who!** (directed by Chuck Jones) and Rankin/Bass' **Santa Claus is Coming to Town**.

30 Years Ago:

Two classic British toons for younger kids—**Noddy** and **Paddington Bear**—premiere on the small screen.

Charles M. Schulz's beloved egghead falls for the Little Red-Headed Girl in the Bill Melendez special, **Be My Valentine, Charlie Brown**.

Michael Mills brings Oscar Wilde's tragic fairy tale to animated life in the TV special, **The Happy Prince**.

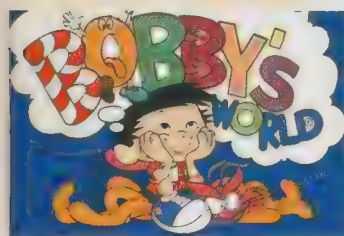
Japanese manga king Osamu Tezuka (Astro Boy) forms **Tezuka Productions**.



Astro Boy

15 Years Ago:

1990 was a watershed year for TV animation as kids tune in to Film Roman's **Bobby's World**, DIC's **New Adventures of He-Man**, Disney's **Tale Spin**, Warner Bros.' **Steven Spielberg Presents Tiny Toon Adventures** and TrickFilm Studio's **Pingu**.



Scrooge McDuck takes his plucky nephews to Egypt in **Duck Tales: The Movie**, while mouse adventurers Bianca and Bernard go to Australia in Disney's **Rescuer's Down Under**.

Francis Vose directs the Cosgrove Hall hour-long special **Fool of the World and the Flying Ship**, which wins an Emmy in 1991.

Although Nick Park's Aardman shorts **Creature Comforts** and **A Grand Day Out** are both nominated for Oscars, the former takes home the trophy.

Christopher and Benoit de Sabatino form the French toon house, **Antefilms**. The company has its own animation facility in Angoulême,

located in southwestern France.



Creature Comforts

Five Years Ago:

In January, Ron Disney's pet project **Fantasia 2000** updates the original premise in IMAX, with animated takes on classical pieces such as **Pines of Rome** and **Rhapsody in Blue**.

Studio B, the Vancouver-based toon house founded by Chris Bartleman and Blair Peters, produces two local smashes, **D'Myna Leagues** and **Yvon of the Yukon**.

There's no way we can list all the amazing new toons that debuted on TV in 2000, but here's a partial list! Disney's **The Weekenders**, **Teacher's Pet** and **Clerks**, Mainframe's **Action Man**, Sony's **Max Steel** and **Jackie Chan Adventures**, Carsey Warner's **God, the Devil and Bob**, Warner Bros.' **Static Shock** and **Baby Blues**, Nick Jr.'s **Dora the Explorer**, and Cosgrove Hall's **Tale of Little Grey Rabbit**.

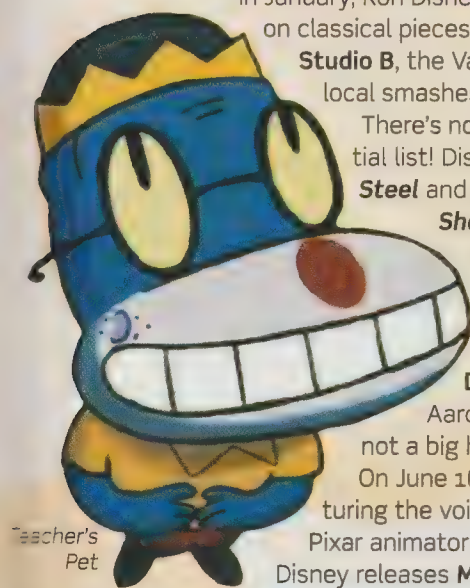
There's no rest for Nelvana's employees this year as they crank out **Maggie and the Ferocious Beast**, **Redwall**, **George Shrinks**, **Corduroy** and **Marvin the Tap Dancing Horse**.

DreamWorks releases two animated features—**The Road To El Dorado** in the spring and Aardman Animation's maiden big-screen venture **Chicken Run** in the summer. The former is not a big hit, but the latter is a critical smash and grosses close to \$107 million.

On June 16, Fox releases **Don Bluth** and **Gary Goldman's** animated space odyssey, **Titan A.E.**, featuring the voices of Drew Barrymore and Matt Damon.

Pixar animator **Ralph Eggleston** directs the Oscar-winning short, **For the Birds**.

Disney releases **Mark Dindal's** eccentric toon, **The Emperor's New Groove** in December.



Teacher's Pet

Sources: imdb.com, Richard Llewellyn's Chronology of Animation website (www.public.iastate.edu/~rllew/chronst.html)

Animation and VFX Anniversaries of 2005

[Also known as where the heck did the years go]

We asked all of you big toon and vfx movers and shakers out there to tell us about your major anniversaries and milestones that are coming up in '05. One thing we realized right away was that there was no way we were going to fit everything in one single issue. We also didn't count on the fact that a lot of publicity-hungry folks would just fudge their real anniversaries to get some free press! So keeping that in mind, here is a random selection of companies and characters (and, boy, are they all characters!) who are marking major anniversaries this year:

75 Years!

A Timeless Toy Company

On September 7, 1930, Herman G. Fisher, Irving L. Price and Helen Schelle formed a toy

Fisher-Price®

empire called **Fisher-Price**, a lasting play institution that gave the world classic brands such as Little People, Power Wheels and View-Master. These days, the company is best known for its popular singing and dancing Elmo dolls. Few realize that during WWII, Fisher-Price stopped manufacturing toys to concentrate on the war effort and supplying the military with such items as medical chests, ammunition and parts for fighter planes. The toy house will kick its 75th anniversary celebration by participating at the Annual Macy's Thanksgiving Parade with a beautiful float depicting all the big Fisher-Price favorites. Not surprisingly, the company's in-house slogan is "Give families the best possible start in life!" And really, isn't that what a Chicken Dancing Elmo is all about?

60 Years:

Thomas Still on the Right Track

You may not believe it but it's been 60

years since Rev. W Awdry created that lovable train engine known as **Thomas the Tank**. Although the Britt Allcroft stop-motion toon, *Thomas and Friends*, brought the resourceful locomotive to television in 1984, American kids got to know him on the



popular *Shining Time Station* series that premiered in 1990 on PBS. Along the way, the global popularity of Thomas attracted stars such as Ringo Starr, George Carlin and Alec Baldwin to join the fun. These days, HIT Entertainment owns the right to the property and they've promised to take the show on the road in honor of Thomas' big birthday. When we asked

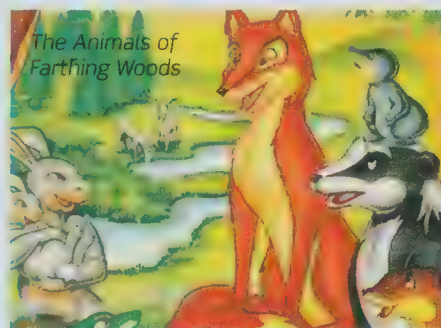


them to tell us a little secret about Thomas, they wrote, "Few people know that all engines in the series are based on actual English rail engines. But more important, nobody would guess that Thomas is actually that old—he looks so good for his age!" It must be the daily botox injections!

55 Years:

A Reliable Friend of Animation

In February 2005, **European Broadcasting Union (EBU)** will celebrate its 55th anniversary. Based in Geneva, Switzerland, the co-production unit (Arne



Wessberg of YLE is the president; Jean Reveillon, secretary general) has been a key force in financing wonderful toons such as BBC Worldwide's *The Animals of Farthing Woods* (1986). Among the unit's upcoming projects is the 26x26 series, *Pitt and Kantrop*, which was presented at MIPCOM by Millimages and the EBU. Set in prehistoric times, the show centers on a young boy and his pterodactyl friend and the boy's efforts to help his primitive friends evolve. One little factoid you may want to remember about EBU is that they also produce the world-famous Eurovision song contest. "We are good at what we do, that's why we stay in business," says media officer Aline Ingwersen. "We try to keep an innovative approach and to respect our audience of European children."

40 Years:

Strings-Attached Entertainment

Bob Baker's Marionettes have been a big part of the Los Angeles children's entertainment landscape for four decades.

Baker, who learned all about the art of puppetry when he was only eight years old, began making his trademark marionettes when he was attending Hollywood High. He soon became the head animator of Puppetoons after a stint at the George Pal Studios and founded his puppet theater with his partner Alton Wood at a scenic shop near downtown Los Angeles. Not only



Baker's Marionettes

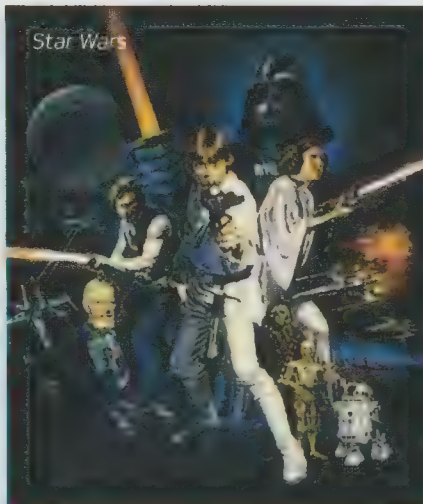
does Bob have an inventory of over 3,000 puppets, he continues to create more every year! One thing's for sure; once you see his charming marionette act, you will never forget his special brand of magic. Here's to 40 more years of the marionette man. For more info about his shows, visit www.bob-bakermarionettes.com.

35 Years:

The VFX Force Is with ILM

Thirty-five years ago, a promising young filmmaker decided to form a company called **Industrial Light & Magic** to create the visual effects for his next project—a little sci-fi project called *Star Wars*. Although he was only 31 at the time, George Lucas went on to change the face of American and global cinema forever two years later when his film redefined the term blockbuster and rewrote the way Hollywood and audiences look at movies.

It wasn't until 1978 when Lucas began to buy up land in San Rafael, Calif. to build the legendary ranch, but the writing was on the wall. If you wanted top-of-the-line visual effects, you took it to ILM. In addition to the six *Star Wars* movies, ILM was the vfx force behind high-flying features such as *Raiders of the Lost Ark*, *E.T. The Extra-Terrestrial*, *Indiana Jones and the Temple of Doom*, *Who Framed Roger Rabbit?*, *The Abyss*, *Terminator 2*, *Jurassic Park*, *The Mask*, *A.I.*



Artificial Intelligence, and last year's Oscar favorites *Master and Commander: The Far Side of the World* and *Pirates of the Caribbean: The Curse of the Black Pearl*.

Many of the biggest titans of the field—Dennis Muren, John Dykstra, Richard Edlund, Ken Ralston, Phil Tippet—all earned their stripes at ILM. In fact, the company has received 14 Visual Effect Oscars, 19 nominations and 22 Tech Oscars to date. You can also count on ILM's name to pop up at this year's Oscars thanks to the stellar work its vfx masters delivered on projects as wide-ranging as *The Day After Tomorrow*, *Harry Potter and the Prisoner of Azkaban* and *Lemony Snicket's A Series of Unfortunate Events*.

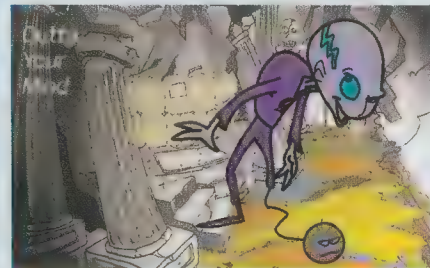
Of course, it's fitting that the shop turns 35 during the same year that Lucas is delivering his sixth chapter in the *Star Wars* epic to theaters over the world. Everything has come full circle, and to paraphrase ILM's company slogan, "They truly have what's next."

25 Years:

Keep on Flipping

Jay Jacoby's animation studio, **Flip Your Lid**, is turning 25 this year, but the talented people who work there are definitely hanging onto their childlike sense of humor and wonder. Among Jacoby and company's recent high-profile designs are the 75th anniversary logo for Universal, and the corporate logos for Paramount and Fox studios. Flip Your Lid is currently working on a children's animated show called *Outta Your*

Mind and "a new baby wipe product called Tushie Tissues!" We really can't tell if they're just playing with us, but they say it features "a pink butt for a girl and a blue butt for a



boy, for those out of body experiences!" Let's hope they get to the bottom of that story!

20 Years:

Spanish Artisans

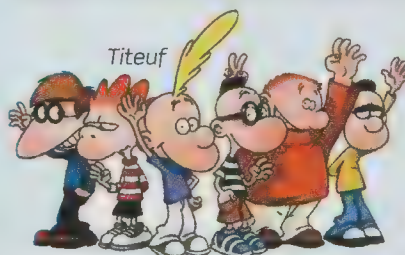
Barcelona-based **D'Ocon Films** has been quietly cranking out a nice collection of quality toons since it was founded by Atoni D'Ocon in 1985. Just last month D'Ocon launched a new niche toon channel in Spain called Superene; aimed at promoting Latin culture and its positive values. Among the shop's popular projects of the recent past is *Los Fruittis*. Future toons include co-pro-

D'Ocon Films

ductions such as *Little Johnny*, *Malika* and *Hanbagui*. The folks at D'Ocon gave us a great reason why they love the business of animation. "We stay in this biz because it allows us to think as children, even for an hour each day."

Canal J Scores an A

One of the biggest forces in children's television in Europe is turning 20 next December. Founded by Groupe Hachette, **Canal J** is the first cable and satellite chan-



nel launched in France. Under the leadership of current president and CEO Claude-Yves Robin, the cabler also launched a preschool spin-off cable called Tiji in 2000 and a preteen and teenage girls' outlet called Filles TV in September 2004.

Canal J's most popular show is France Animation's animated hit *Titeuf* (also known as *TooTuff*), based on the popular comic strip by Swiss artist Zep. Tiji's mascots Tijinou and Tijibelle have also generated a lot of interest among younger fans. The cabler will air new episodes of Dupuis' *Kid Paddle* and Cedric and Marathon's *Martin Mystery*. French kids can also catch popular U.S. fares such as *Rugrats*, *CatDog*, *Inspector Gadget*, *The Wild Thornberrys* and *Yu-Gi-Oh!* Here's to 20 more glorious years for this Euro powerhouse.

The Buzz on Buzzco

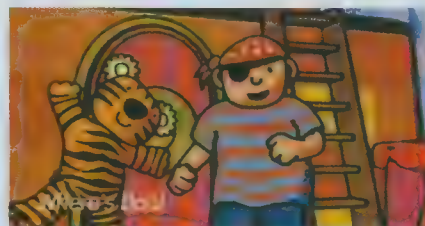
When we heard that New York-based animation and indie shop **Buzzco** was celebrating its 20th anniversary in 2005, the first thing we thought of was the studio's very memorable animation for Horny Goat Weed sexual enhancement pills! Then after checking their cool website, we realized they are the creatives behind some great promos and spots, including those memorable clay-animated spots for Nickelodeon and those iconic MTV Man on the Moon IDs. Founders Candy Kugel, Vincent Cafarelli and



Marilyn Kraemer also love making indie animated projects, and you can check out some of their eclectic shorts on the site (www.buzzco.com). Their next big project is a *Sesame Street* toon called *I Eat the Colors of the Rainbow*. Keep up the excellent work, guys, and easy on those Horny Goats.

Fun with Furry Creatures

We got a note from Mark Taylor, founder and president of **A Productions** (formerly known as A For Animation), a Bristol, U.K.-based shop specializing in 2D, stopframe, CG and Flash animation, which is celebrating 20 years in the business. "We've contributed all the animated bits for the *Tweenies* plus we're currently directing and producing 104x10 of the show *Where's Boo!* for TellTale/Universal/BBC TV," Taylor writes. He says they've done way too many silly things to mention and that their in-house motto is "No, you can't have a pay rise, and always make tea in the pot!" He

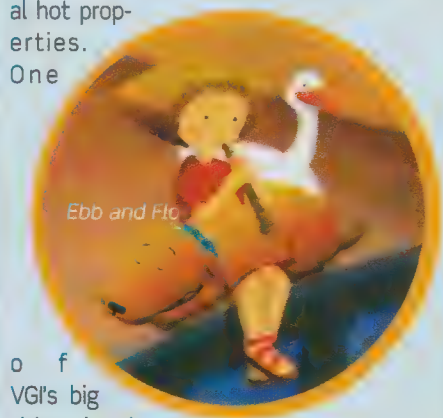


also points out that the reason they stay in this business is that they work hard for their clients and dress up as furry creatures! God bless their silly souls. To learn more about this talented lot, visit www.aproductions.co.uk.

15 Years:

Joyful Critters

Based in beautiful Buckinghamshire, England, indie toon company **VGI Entertainment** will celebrate its 15th anniversary in 2005. Founded by Vickey Gubbay, the company is in charge of several hot properties. One



of VGI's big titles is the lush preschool series, *Ebb and Flo*, which is based on books by Jane Simmons and is

being produced by Cake Entertainment. Only a few weeks before the MIPCOM market, VGI's principals announced that they are also bringing the syndicated comic strip *Fred Basset* to animated life. Currently in development, the 26x12 traditional toon has generated quite a lot of buzz. Also on VGI's slate is *The Rag Pack*, a Cosgrove Hall stop-frame model animated show available for delivery in 2006. According to publicist Amy Hastings and the company staff, the best thing they ever did was "get into children's animation and diversify and retain all rights." They also have a good sense of humor since they cite Mother Teresa as their role model, because "She didn't do anything for the glory of herself!"

3D Dynamo

Columbus, Ohio-based **Automated Design Systems** was founded in 1990 by Chris Yessios and David Krapp. The compa-

form.Z⁵

ny's best-known product is form.Z, a popular 3D package that combines solid and surface modeling. Yessios says the company's in-house slogan is "If you can imagine the shape, you can build it with form.Z. To find out more about ADS, visit www.formz.com.

Sexy and Sassy at 15

We can think of a few reasons why we love Sheila Morris and her **Morris Marketing** company. She's never about the hard sell, is always fun to talk to and has a refreshingly honest attitude in a business that thrives on little lies and exaggerations! She tells us that nobody can guess that she has a really adventurous side, that she goes skydiv-



ing, bungee jumping, white-water rafting and glacier hiking. But we had a feeling she'd be one of those run-with-the-wolves femme fatale types. After all, she is the woman behind the big *Shaka Zulu* miniseries that proved to be a big ratings hit in syndication! Here's to 15 more years of marketing the heck out of awesome animated properties.

Danish Treat

How often do you get to read about awesome animation programs based in Denmark? Well, here's your chance. Founded by Morten Thorning, the Viborg-based **Animation Workshop** has been offering excellent character animation workshops since 1990. According to Thorning, the community is pretty excited about its Open Workshop enterprise, which teams professionals with young talent in a relaxed environment. And why do they stay in this unpredictable business? "Because we love the people, artists and the stories they tell and portray ... And because one day we will all become incredibly rich and famous!" To learn more, visit www.animwork.dk.

Masters of Manga

Fifteen years ago, when **Central Park Media** first began operating in the U.S., anime and manga weren't the household terms they are today. That's why the company founders John O'Donnell and Masmune Homma O'Donnell took a leap of faith to specialize in the stylized art and business of Japanese animation. Today, Central Park M manufactures and distributes three home entertainment lines (U.S. Manga Corps, CPM and Software Sculptors), each offering anime product for a distinctive audience. Isao Takahata's acclaimed WWII



tale *Grave of the Fireflies* is one of the outfit's biggest titles, and upcoming projects include *The Boy Who Wanted to Be a Bear*, *Shadow Star Narutaru* and *Hammer Boy*. "We were the first U.S. anime company to release a dual-language DVD (*Battle Arena Toshinden*)," says O'Donnell. Our hats are off to a great company...and we really dig their motto "world peace through shared popular culture."

10 Years:

A Decade of Blurred Vision

Memo to Vin Diesel: You should definitely get the ball rolling on the feature film version of *Rockfish*, the brilliant CG-short directed by Tim Miller and his team at Venice, Calif.-based shop **Blur Studio**. Founded by Miller, David Stinnet and



Duane Powell on April 1, 1995, Blur has been delivering awesome animated and vfx-driven spots for projects such as the *SpongeBob SquarePants* Paramount Parks ride. When we asked them to tell us about the things they did, they zapped us the following, so you can tell they spend a lot developing the zany sides of their collective brain. "We hired too many Frenchmen. Also, during one of our wrap parties, one of our artists was so inebriated at the restaurant where we were celebrating that he mistook the kitchen for the bathroom, waltzed in and marinated the shrimp!"

And we think they're simply brilliant because their out-of-house slogan is "F*** Everybody" and their biggest role model is "Michael Jackson, because he is the most photoreal CG character out there. The body animation is so impressive, and once they fix the polygons on his nose, he'll be perfect." Our biggest problem with Blur: They make everybody else seem too darn bland!

Brain Zoo Feeds the CG Animals

If you've visited muppetworld.com or enjoyed the cool cinematics for Electronic Arts' *Medal of Honor: Pacific Assault* or *Shark Tale* games, you are already familiar with the work of Van Nuys, Calif.-based CG and vfx house **Brain Zoo Studios**. Founded in 1995 by Mohammad and Ali Davoudian,



the shop continues to strive in delivering cutting-edge animation and visual effects for a wide range of film, TV, commercial game and video projects. According to Davoudian, "the best thing we ever did was lobby the government to get tax breaks for companies that don't outsource their jobs, and we succeeded." Among the cool projects the Brain Zoo folks are working on these days is the animation for Sammy Studios/Sega game, *Darkwatch: Curse of the West*. When they say they stay in the business because of their love for all things animated and a constant desire to entertain and inspire, you just know they really mean it.

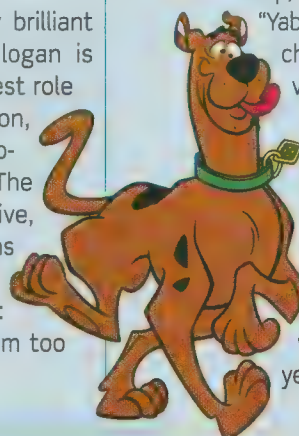
Five Years:

Boomerang U.K.—Where the Toons Keep Coming Back!

Is it the fact that you can hear Road Runner's Beep

Boomerang

Beep, Fred Flintstones' joyous "Yabadabadoo" and Scooby's chuckles every time we visit the Boomerang's website, but there's something definitely comforting about this wonderful Cartoon Network spinoff channel. Established on May 27, 2000, **Boomerang U.K.** will be celebrating five years of airing wonderful



nostalgic toon fare such as *The Flintstones*, *Scooby-Doo*, *Tom and Jerry*, *Top Cat*, *The Jetsons* and, of course, that staple of every healthy TV viewing diet, *Looney Tunes* shorts. The best thing they ever did? "We asked a research agency to find out which cartoons are the most popular among grown ups in the U.K., and every single one in the top 10 turned out to be on Boomerang!" And the silliest thing? "We sent Scooby-Doo to Downing Street to deliver a present to Tony Blair! He loved it and so did the watching crowds!" Need we say more?

Foothill Couple Doubles the Fun

When Jo Kavanagh-Payne and husband Gregory Payne formed **Foothill Entertainment** in September 2000, their goal was to acquire family and children's entertainment properties for international distribution and to develop new and existing properties for international and domestic distribution. If their big presence at the recent MIPCOM market was any indication, they have made huge strides in five short years. The Santa Barbara, Calif.-based company brought Collingwood O'Haire's BAFTA-winning



Animal Stories, the 52x5 Splash Production series, *Little Monsters* and the evergreen Hal Seeger Studios' classic *Batfink* to the market. They are also seeking co-producers for the phuuz entertainment shows, *Special Delivery*, *Snapper* and *Kid Kaiju*. One of their biggest projects this year is the toon adaptation of Colin McNaughton's *Pirate School*, which will be produced by Magma Films and Trixter Films. When we asked them to tell us something that nobody can guess about them, they replied, "That we are married!" Somehow, that's not quite the deep, dark secret we were fishing for! Here's to many more years of

wedded bliss and incredible adventures in global tooning.

German Giant

It's tough to imagine that the Munich-based toon production and distribution entity **TV-Loonland** is only turning five in



March 2005. With hot shows such as *The Cramp Twins*, *Little Ghost*, *Connie the Cow*, *Babar*, *Pongwhiffy*, *Meatheads* and *Something Else* in its arsenal, the group has distribution divisions in London, Paris, New York, Miami and Seoul. The year ahead promises to be a busy period since they are also handling a new feature-length adaptation of *Heidi* as well as new shows such as *Hamwich* and *Rud & Trudi*. As press director Ilona McLean tells us, "We are a loony group but we are a very seriously hardworking company ... and our boss [CEO Peter Völkle] always wears squeaky shoes. We can always hear him coming, which is very helpful!"

Brown Bag Films: Far From Ordinary!

Yes, they admit it. They're full-fledged animation nerds and identify Pablo Picasso, Steve Jobs and Michael Moore as



their role models. We admire them greatly for the wonderful Oscar-nominated short they produced in 2001, *Give Up Yer Aul Sins*, in which a young girl tells her own version of the story of John the Baptist. But basically, we love Cathal Gaffney and Darragh O Conell's Guinness, Ireland-based shop **Brown Bag Films** because they are just amazingly talented and awesome people. Their upcoming projects include *I'm an Animal*, *Wobbly Land* and *America's Li'l Angels*. Since they'll turn 10 this January, we have a feeling they'll be celebrating in grand style at the local pub. After all, they told us their slogan is "Get up to the bar and get another round in!"

Horning in on the Competition

After the first season of *The Sopranos*, the show's creators faced a huge dilemma: With the passing of actress Nancy Marchand, who played the manipulative matriarch of the clan, viewers would feel a huge vacuum in the storyline. That's when the digital dynamos at New York-based



visual effects house **Rhinox** (www.rhinox.tv) entered the picture and performed a

miracle by seamlessly inserting existing footage of the late actress into shots for the second season. Formed by David Binstock, Rick Wagonheim and Vico Sharabani, the New York-based house will be celebrate its fifth anniversary in August. In addition to delivering standard-setting ads for Dockers, Cadillac and Northwest Airlines, Rhinox also created Ruby, the heroine in ATI's videogame cinematics for its graphic card. When asked about the company's achievements, Wagonheim notes, "Our blind ambitions paved the way for the growth in visual effects production in New York." And we just love their house mantras "Saving the world from bad advertising, one pixel at a time," and "CG is like roast duck, if it's not amazing, it sucks!"

Turbo Squid: What's in a Name?

Founded by Andy and Matt Wisdom, the New Orleans-based **Turbo Squid** has been successful in creating one of the largest libraries of 3D products since its formation in April 2000. It's also viewed as a clearing house for CG artists to sell their content, a



spot for top-line plug-ins for software applications and a forum for 3D pros to exchange ideas. The company's Discreet-certified 3ds max plug-in

program has been a hit with animators in this short period.

However, we were just dying to know how they came up with their brilliant and catchy name! "Most of the names we wanted were taken when we launched the company during the Internet boom," says Dan Lion, Turbo Squid's VP of sales and marketing. "During a naming meeting, we were discussing how this new science was going to be so much better, faster and cheaper for artists to buy and sell 3D, so the word Turbo came to mind. At the same time, somebody jokingly suggested Squid. We quickly typed www.turbosquid.com and found out that the URL was available! The rest is history!"

Them Bones, Them GloBonz

It might not have revolutionized the world, but this anniversary is very dear to our hearts! New York-based toon and toy shop Curious Pictures wrote to remind us that their awesome line of **GloBonz** toys



will be celebrating its 5th anniversary in '05. For the uninitiated, GloBonz are the company's fun-to-build, glow-in-the-dark toys which allow you to build prehistoric beasts and flying freaks of nature! The web site promises

"swiveling, pivoting, rotating piece and bendable joints!" Visit www.curiouspictures.com/toys/globonz.html, and you may never look at bones the same way again!

Saving the Industry, One Toon at a Time!

They might be exaggerating slightly when they claim to have "saved the entire U.K. animation industry from oblivion," but it is true that London-based **CelAction** produces state-of-the-art 2D and 3D animation for feature films, TV specials and series, using in-house tools and off-the-



shelf packages. Founded in 2000 by Andy Blazdell and Simon Lipowicz, CelAction believes that "it can offer 2D animation that's cheaper, faster and better—now you can have all three!" Among the company's upcoming projects are Collingwood O'hare's *The Secret Show*, Tiger Aspect's *Charlie & Lola* and Astley Baker Davies' *Peppa Pig*. Of course, when we asked about their role model, they pointed to Jack Bauer from TV's *24*! "We get the job done, no matter what, and try to do it all in the same day—but without killing anyone!" For more info, visit the website at www.celaction.com.

A Toon Software That Never Lets You Down

Let's hear it for the wonderful staff of Digicel who gave us the easy-to-use and affordable (the entry-level program is only \$99) animation program **FlipBook** five years ago. Founded by Kent Braun, Digicel has offices in Irvine, Calif. and Phoenix, Ariz. and takes pride in creating a fast, easy and affordable 2D animation software. Kent says his biggest role model is "Donald Hwong who started AXA and the whole digital ink and paint thing in the '80s." Digicel will also offer a FlipBook for the Mac in the near future. If you visit the website (www.digicel.net), make sure you check out the animation theater,



where you can sample projects by professional and amateur animators. A big heartfelt congrats to Kent and company on this milestone!

Going Intergalactic

Pandromeda, the brainchild of Dr. F. Kenton (Doc Mojo) Musgrave, will hit the big five-year mark in '05. Digital artists will rec-



ognize the company's most famous product, **Mojoworld**, an awesome 3D creation product line that allows users to create, sculpt and populate their own planets and worlds. The software was heavily used in last year's huge vfx hit, *The Day After Tomorrow*. "The best thing we ever did was open up a parallel universe for exploration and distribute a free planetary browser so everyone can participate." Beam us all up, Dr. Mojo. For more info, visit www.pandromeda.com.

No Fatigue Signs for Starlight

Toon fans might know Jeff Gomez and his **Starlight Entertainment** company as the force behind the *Hot Wheels: World Race* animated feature. "Our unique business model develops intellectual properties across several media platforms simultaneously," says Gomez who formed the company with Chrysoula Artemis and Mark Pensaville in 2000. Gomez says they actually coined the term "franchise producer" and combined cross-media creative development with cross promotion



and brand management efforts. Starlight's next big project is *The Black Belt Club*, based on the new Scholastic book series by Dawn Barnes. We hope they're kidding when they tell us, "We are the weird stepchildren of Bruce Springsteen and Haim Saban!" ■

Songs in the Key of Toons

BY CHRIS GROVE

Our panel of experts pick the top-10 animated soundtracks of all time.

Any time you come up with a top-ten anything, you're pretty much guaranteed to start an argument or at least a heated discussion. Top-ten sports cars, top-ten TV shows, top-ten songs of the 1980s. Look at some of the stacks of heated and outraged press clippings after the American Film Institute released its list of the top-100 films of all time in 1998, and you'll see what we mean.

So let us just call this a quasi-top ten conversation-starter as far as the (proposed) best-animated soundtracks of all time are concerned. And yes, a little fudging has been allowed—this list includes soundtracks with and without songs with lyrics to open things up to non-Disney material. And one has to consider TV because to not do so would leave out some great stuff. Few tunes can top the sheer delight of the opening song of the original Bugs Bunny TV show of the early 1960s ("This Is It") by the Academy Award-winning song-writing team of Jay Livingston and Ray Evans, who wrote such gems as "Mona Lisa," "Que Sera, Sera" and "Silver Bells," among other).

"Almost inevitably, the category of musical animated films is dominated by Disney because of the number and importance of the films the studio has produced," says Leonard Maltin, film critic, historian, author and editor of the annually updated *Leonard Maltin's Movie Guide* (the 2005 edition is now available). According to film critic Roger Ebert, while Walt Disney didn't invent animation, he almost single-handedly transformed a crude genre with the most basic music into an art form that "could hold its own against any realistic movie." Ebert politely declined to be interviewed for this article saying that as far as lists are concerned, he saves all his fire for his (and Richard Roeper's) pre-Oscar annual top-ten list. "It's just a matter of fact that Disney has produced the lion's share of great ani-

mated soundtracks," says Tim Borquez, the award-winning head of Burbank-based Hacienda Post. As a sound supervisor, Borquez has designed and mixed sound for *The Ren & Stimpy Show*, *Aladdin*, *The Little Mermaid* and the upcoming *The SpongeBob SquarePants Movie*.

So here are some no-brainers, in no particular order. (Can you hear the shouts of protest already?):

"Almost inevitably, the category of musical animated films is dominated by Disney because of the number and importance of the films the studio has produced."

— Critic and film historian Leonard Maltin

Snow White and the Seven Dwarfs (1937). This is the film that Sergei Eisenstein called the greatest film ever made. Okay, so he hadn't had a chance to see *The Godfather*, but no question, said Ebert in his *Chicago Sun-Times* review of the 2001 DVD release: "It remains the jewel in (Walt) Disney's crown...to one degree or another, every animated feature since owes it something." Nothing like it had been seen before. And though the word "genius" and "icon" are thrown around far too easily, *Snow White* is as good an argument as any that Disney himself deserves the former appellation.

With music by Frank Churchill, Leigh Harline and Paul Smith, this is the movie that gave us classics such as "Someday My Prince Will Come" (performed by the wonderful Adriana Caselotti), "Whistle While You Work" and "Heigh Ho." The soundtrack also features two catchy songs ("Music in Your Soup" and "You're Never Too Old to Be Young") performed by the dwarfs, which were cut from the film.

Pinocchio (1940). No question about it, the song "When You Wish Upon a Star" has been so overplayed and overused since the film's release just after the beginning of World War II, that one almost wants to pass this one by. But the song is immortal, and the soundtrack by Leigh Harline, Paul J. Smith, Ned Washington and Edward H. Plumb (who wrote the music to the film's climactic whale-chase sequence) is a true benchmark for animated films. The score won an Oscar, as did Washington and Harline for best song. "Some scores work brilliantly in accompanying a film but aren't necessarily compelling by themselves," says Maltin. Such is not the case here, he says. "When You Wish Upon a Star" is a classic song that most people know today even if they have no idea it came from a 64-year-old cartoon.

One could keep going with ever more Disney pics from that studio's golden era but that would take up the whole list. ***Dumbo*** (1941) won a best scoring Oscar for Frank Churchill and is probably on a lot of people's top ten. Similarly ***Lady and the Tramp*** (1955) with, among other things, songs by Peggy Lee and Sonny Burke. "The Siamese Cat Song" may be kinda un-PC in 2004, but it's one of the best gag songs in any animated film of the past 50 years. And ***Fantasia*** (1940)? Its genius was the groundbreaking, even psychedelic images that Disney's team created for the film. It was a critical and audience bomb—because it was arguably ahead of its time. But with a soundtrack by Bach, Beethoven, Schubert, Moussorgsky and Stravinsky it doesn't technically qualify. Back to the list (and the argument)....

The Jungle Book (1967). One Disney pic that most people can't leave off their lists (as much as they want to include some titles younger than 40) is this film. No Disney film with its hero (Mowgli), wise-



Top of the Toons: Among the most popular animated soundtracks of all time are: clockwise from top left, *Akira*, Carl Stalling's *Looney Tunes*, *Aladdin*, *The Beauty and the Beast*, *The Nightmare Before Christmas*, *Samurai Jack*, *The Jungle Book*, *The Aristocats*, *The Simpsons*, *Toy Story*, *The Little Mermaid*, *Snow White and the Seven Dwarfs* and *Pinocchio*.

cracking sidekick (Baloo) and a cast of eccentric characters (Bagheera, Buzzie et. al.) in support of the hero's journey can be seen as more of a precursor to the top animated films of the modern era than this one. See, for example, *Aladdin*, *Shrek* and *Finding Nemo*. And, more to the point, can anyone keep a film with delectable songs such as "Bear Necessities" (by Terry Gilkyson) off a top-ten list?

Disney's New Wave: If there's room for two more Disney titles, the argument gets really intense. *The Little Mermaid* re-invented the animated musical in 1989, and the talented team of Howard Ashman and the late Alan Menken delivered durable numbers such as the Oscar-winning "Under the Sea" and the equally fun "Kiss the Girl" and the moving ballad "Part of Your World." Randy Newman certainly deserves a nod with his always reliable soundtracks for Pixar classics such as the two *Toy Story* movies, *A Bug's Life* and *Monsters Inc.* The Academy certainly loved "You've Got a Friend in me," "If I Didn't Have You" and "When She Loved Me" (Face it, there's not a dry eye in the house when Sarah McLachlan sings that weepy Jessie the Cowgirl ditty in *Toy Story 2*).

Meanwhile, Robert Stukowski, founder of the Internet radio station Toon Radio (at toonradio.net) argues for *Mulan*—"The musical scenes meld into the story perfectly"—but, guys, there's so little room on the bus.

Beauty and the Beast (1991) and *Aladdin* (1992) are strong contenders for two slots. Not just because they have had a life in other media and have been wildly popular, but because in these two cases Menken (now writing alone since the passing of Howard Ashman in 1991) was firing on all cylinders. "These are films that don't just have great songs but great vocal performances behind them as well," says Borquez. And, in the case of *Beauty* in particular, Borquez says: "The score is the closest thing to a classic MGM musical you'll find in animation. It created a new respect for the movie musical that had been lost through the pop years of the

1970s and 1980s." (Who can forget that big "Be Our Guest" number?)

Although maligned by some music critics, *The Lion King* (1994) continues to remain a powerful choice as well. Hans Zimmer's soundtrack won an Oscar, as did Elton John and Tim Rice's hit single, "Can You Feel the Force Tonight?" In addition, the movie's "Circle of Life" and "Hakuna Matata" numbers were nominated in the Academy Award race.

Now, for the real fun (and some edge), the next five slots are almost completely subjective. Let's just call them the often-overlooked-and-not-Disney titles.

Almost anything composed by Carl Stalling. Called by one writer "the most unfamous famous film composer of the past 75 years," Stalling's *Looney Tunes* work is a benchmark. "He was able, with instrumentation and arranging, to capture the emotional and attitudinal changes of a two-second animation scene with Daffy Duck and then seamlessly segue into a four-second scene with Elmer Fudd, who was carrying a totally different emotion and attitude," says Borquez. "This was the genius of Stalling for

"[Samurai Jack composer Jim Venable] can start a sequence with just wind and foley footsteps and explode it into an Asian drum rhythm and a staccato horn melody."

— Sound supervisor Tim Borquez

this style of animation." For his part, Malin was such a fan of the 1941 Bugs Bunny/Elmer Fudd short *Wabbit Twouble* that he committed the entire soundtrack to memory. "You can't talk about the best of animated soundtracks and not talk about Stalling," Malin says.

The Nightmare Before Christmas (1993) Leaving off Danny Elfman (*The Simpsons*, *Beetle Juice*, *Sleepy Hollow*) would be hard to do. "His work is too often overlooked," says Borquez. The soundtrack also features

Shakespearean actor Patrick Stewart (also known as Jean-Luc Piccard to *Star Trek* fans) and company adding their vocals to Elfman's sweeping Gothic masterpiece. You also can't go wrong with Elfman and Alf Clausen's *The Simpsons: Songs in the Key of Springfield* (1997), which includes all kinds of variations on the show's opening theme, "The Itchy and Scratchy Show" theme, and parodies such as "Oh, Streetcar!" and "See My Vest!"

Ghost in the Shell (1995). Anime is animation as far as hardcore fans are concerned. And, says Stukowski: "I never get tired of listening to the music. Both the movies and the TV series have their own flavor that's directly reflected in the soundtracks." The first film features an original song by uber-producer/composer/ex-Roxy Music member Brian Eno ("One Minute Warning") and a score by Kenji Kawai.

Samurai Jack (2001). Say what? To be fair, you can't not include some work from the explosion of cartoons on network and cable TV in the past ten years. There's a lot to choose from but Borquez says Jim Venable's work is among the best of the medium. "The pure dramatic intensity his tracks bring to the show is incredible," he says. "He can start a sequence with just wind and foley footsteps and explode it into an Asian drum rhythm and a staccato horn melody. Making the audience feel an emotion without being too obvious makes all the difference in the world."

Oh, and One Last Thing: With far, far too much material to boil down to ten, Stukowski has a suggestion to cap off any argument (and list). **G.I. Joe** (various TV series and commercials since 1964). "Who doesn't know the theme song to this series?" he asks. For the record, the song that features the line: "G.I. Joe, G.I. Joe. Fighting man from head to toe..." was penned by Spencer Michlin, Ford Kinder and Joe Bacal. ■

Chris Grove is an entertainment journalist and professional actor who lives in Los Angeles. His articles have appeared in *Daily Variety* and *The Hollywood Reporter*.



NVIDIA's CG Mermaid Scales New Heights

BY ANDY EDDY

When NVIDIA launched Dawn, its demo character for the company's fast-moving family of graphics-processing cards, GeForce FX at SIGGRAPH in 2003, attendees were taken in both by her winsome nature and astonishing realism. Now the company is using an equally luscious character to show off the strength, sophistication and features of the new GeForce 6800 line.

Nalu, whose name is Hawaiian for wave, is a graceful mermaid with long, flowing blonde locks, which shimmer and undulate in her underwater home. Nalu's fluid tresses are also a contrast to Dawn's tightly cropped hairdo, which demonstrated the processing power of the GeForce FX to replicate realistic hair, but was kept short to limit the resources required of the GPU.

Nalu's minute-long demo animation was produced by engineer William Donnelly, engineer Hubert Nguyen, artist/modeler Bonnie O'Clair and animator Anders Beer. "We wanted to show

massive performance, and a big jump in lighting and visuals," says Nguyen. "We used some [more advanced] techniques, like the shadowing on the hair, the light flickering through the hair and soft shadows."

How She Was Mermade

Work began in August of 2003, as O'Clair set down a firm design plan on the look of Nalu and her surroundings: not only would she be a soft, fluid character, but she wouldn't be in a "typical aquarium." Her world would be devoid of rocks, branches and other "hard objects" in favor of a more "organic" environment that would ebb and flow as smoothly in the demo's currents as she does. Engineer Eugene d'Eon, who joined the team last January, made this come true.

O'Clair began designing Nalu in 3ds max, then shifted to Maya for the remainder of the project. She wasn't created entirely from scratch, though: "She did start off as this Dawn character, so her face is kind of 'Frankenstein-ed' together. Her eyes

and lips are the same; I changed her nose and ears. Most of her body is new, but she has all the features of Dawn—like a sister."

Beer explains that Nalu required a new modeling approach. The fact that she is part fish raised the bar in many ways. "There was a lot of time spent on rigging because of the complexity of the underwater animation. Animating a biped or a quadruped or something that has feet fixed to the floor, it's actually easy when you've got some weight to work with," Beer states. "This thing had to keep constant velocity—it always had to flow—and Bonnie's requirements were that it be very organic, with fluid motions as opposed to projecting itself like a fish with a flipper, it had to flow like an eel."

When it comes down to it, though, the elaborately designed demo needs to function properly on the new hardware, which can be a tricky proposition before the demo team has its hands on a "reference board," a pre-production sample of the chip that offers a level of performance similar to that of the final product. Before getting the reference board, the artists and engineers put together a demo with few boundaries in place, though all that work can end up getting dialed back if the hardware isn't capable of handling all the polygons and number crunching the demo requires. In the case of Nalu, even the demo team members were surprised by what the NVIDIA GeForce 6800 could do.

"There were some challenges from the animation standpoint, because we had to animate to cater to the physics," Beer notes. "There are still limitations on this, but when you have physics, you have to anticipate things happening because of acceleration and deceleration. We had to be a little more careful than usual with the animation. Other than that, it behaved so extremely well."

In the end, the team was happy with Nalu, especially given the unique conditions they had to meet to bring her to life. Sliders will give those playing the demo the ability to alter in real time such parameters as the lighting, how much Nalu's hair moves in the water, her hair's length and thickness, the effects of gravity and water current on her and her surroundings, the color of the lighting coming through the water, and even the iridescence of her scales. To learn more about Nalu, go to www.nvidia.com. ■

Andy Eddy is a freelance journalist and author of several books on the Internet and the gaming industry.



State of the Art: Lights, Pixels, Action!

BY BARBARA ROBERTSON

Pixar's CG masters go to super-heroic lengths to light up *The Incredibles*.

This month's question comes from PDI/DreamWorks' Eric Tabellion, who explained how global illumination was used for *Shrek 2*. He wanted to know what lighting techniques were used in *The Incredibles*?

Readers with sharp memories might remember that Eric also proffered a question about *Ghost in the Shell*, but I speak Pixarian better than Japanese, so *The Incredibles*, an action-adventure tale about a family of superheroes who recognize their true power, won. Three super people at Pixar Animation Studios had the answer: Janet Lucroy, director of photography, Rick Sayre, supervising technical director, and Daniel McCoy, illumination engineer.

"Our inspiration was live-action cinematography," says Janet. "The lighting is high contrast, edgy. It's not Pixar's usual high-key pastel look."

Lighting in the film ranges from naturalistic to theatrical depending on story points. For example, when Mr. Incredible has been reduced from a superhero to Bob Parr, insurance clerk, his office has horrible, life-sucking

fluorescent lighting. But... "The minute something exciting happens—a guy outside the window is being mugged—the color changes a bit," says Rick. "A ray of excitement is coming back into Bob's life. His inability to allow something bad to happen is announcing itself to us. Color returns to his world and the call to duty as a superhero happens."

A family dinner had soft natural lighting and the final battle takes place in the harsh glow of daylight, but when Mr. Incredible puts on his new superhero suit and stands before a wall of lava, he's so starkly backlit that he's a black shape.

"In that shot, the lighting accentuated the graphic form of the character, but sometimes a character was hidden," Rick says. "We used film noir lighting with harsh shadows on the characters' faces; sometimes you could see only one eye." That's something rarely seen in the eyes-wide-open and brightly lit style of most 2D animation and much 3D animation.

"Our lighting was very creative, very dramatic," Rick says. "It had goals beyond revealing characters."

But all this fast-moving inspiration carried a price tag: *The Incredibles* had 179 master lighting setups compared to 56 for *Monsters, Inc.*, and 2253 shots compared to 1400. "We had to increase productivity, streamline, automate repetitive tasks, and still have it look great," says Janet.

Enter the technical crew.

"The toolkit that made this possible was an extension of what we had before," says Rick. "A couple of things were new like subsurface scattering was a goal, but it wasn't realizable in our time frame, so we made every bit of technology be as fast as

possible, including subsurface scattering."

Subsurface scattering mimics the way light travels into human skin and bounces through and around the blood vessels. Because it gives skin translucency and a pinkish color, digital characters have soft skin instead of CG plastic. But it's computationally intense—especially for a family of four human characters, assorted friends and villains. So ...

"John Anderson in the tools group came up with a subsurface scattering technique and Manuel Kraemer built the framework to use it in RenderMan," Rick says. "Basically, we separate out the irradiance gathering from the flux solving and all the light that falls is recorded. Then, subsurface scattering becomes a fast offline process that has been informed by a statistical analysis of the character."

Let's try that again. "First a statistical analysis is done once based on the shape of the character," explains Rick. "That's stored in magic scrolls readable only by dark forces. Then, all the computations that will produce the light seen on the character's surface are run and the irradiance is baked. At beauty pass

render time, the information read by the dark forces is combined with the irradiance, and information about where the light went is propagated and handed back to the shader."

What does all this mean? "We can have skin paint control the color of the skin as the light goes into it and affect what happens to the light as it comes out," Rick says. "Reality was only a starting point."

Subsurface scattering helped each character get ready for his or her close-up, but the ensemble cast also needed to interact with their environment and each other. For this, shadows were key.

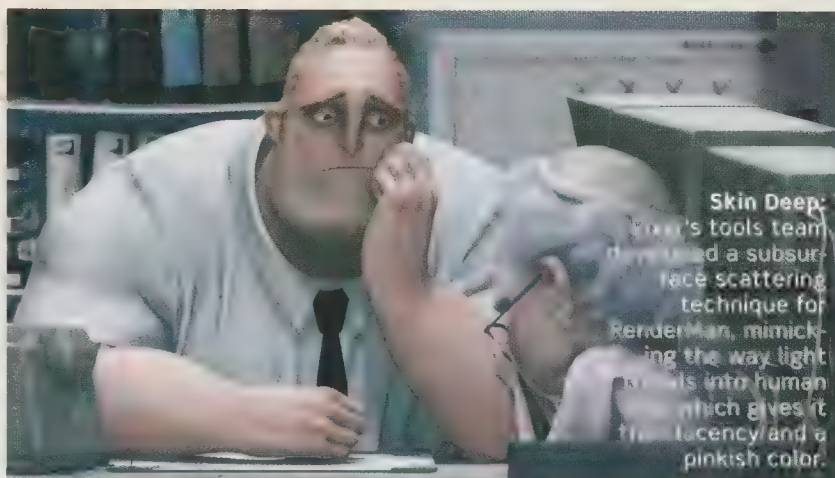
"Our lighting tool let us see shadows in real-time," says Janet, "so we could compose with shadows as well as light."

Daniel McCoy helped make that possible. "There were so many unique lighting set-ups because there were so many locations that we wanted to help the lighters work faster," he says. "We worked on technology that gave them a close approximation using hardware rendering."

The approximation used images with built-in lighting parameters specific to the surface under each pixel. "If the surface was a character's skin, it had parameters for the skin baked into it; if it was a carpeted floor, it would have those parameters," Daniel says. "So when the lighters moved lights around, they could get a close approximation of a final render interactively." Lighters used the parameters to adjust the intensity of lights and change the colors and shape of lights. If the lighters moved the sun or changed the time of day, for example, the shadows would fall in the proper direction and the colors would be updated quickly.

"The lighting artists could see a representative frame from every shot in a sequence, move the light, and see what it would do for all the shots," Rick says. "They were saying, 'Oh my god, that's so awesome!'"

Also to help speed production, rather than cast every shadow from a model, the lighters borrowed live-action techniques such as "cookies"—cut outs placed over lights. "We used tons of captured footage of shadows all over the place," Janet says. "In the jungle the foliage was so dense that if we had rendered the shadows, the jungle would have been black."



To make interacting objects in a scene convincing, the team paid particular attention to contact shadows. "Our motivation with contact shadows was to show that this thing is touching that thing," says Rick. "It's an occlusion effect." Contact shadows were computed and baked for static elements like pictures hanging on the wall, but when the relationship of the elements changed, they computed the occlusion for each frame. "When Bob and Helen kiss, the shadows make the difference between believing they're in the same scene and believing they were composited into the same scene but ignorant of each other," Rick says.

In addition, the team used ray tracing selectively. "It was used most conspicuously when Bob and Mirage are having dinner and they're holding wine glasses," says Daniel. "You can see their hand through the glass and the white wine and see the background refracting. We could have cheated the refraction, but with their hands interacting, we needed to do ray tracing to make it convincing."

As is typical with live-action effects films,

poke the RenderMan button and out comes a shot. On this film, we poked the RenderMan button and out came a bunch of elements for compositing."

Now for next month's question. Two and a half years ago, the idea for this column was sparked by The Orphanage's Stu Maschwitz during a dinner for the Prix Ars Electronica jury in Linz, Austria. Rick Sayre was also on the jury and part of that conversation, so he gets to ask the next question. What goes around finally comes around! Here it is: "I've heard that Sky Captain and the World of Tomorrow was essentially shot as a B&W film, that after keys were pulled, the live action was converted to black and white. But, then what? For the effects and CG environment elements to the final composite, [re]-introduction of color, and grading, how did the team deal with color?" ■

Barbara Robertson is an entertainment journalist specializing in computer graphics, animation and visual effects. If you have a State of the Art question, e-mail Barbara at broberston@animationmagazine.net.





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Event	Date	Place	Website
Digital Hollywood at Consumer Electronics Show	January 6-8	Las Vegas, NV	www.digitahollywood.com
Int'l Consumer Electronics Show	January 6-9	Las Vegas, NV	www.cesweb.org
Palm Springs Int'l Festival of Short Films	January 6-17	Palm Springs, CA	www.psfilmfest.org
Wild & Scenic Environmental Film Festival	January 7-9	Nevada City, CA	www.wildandscenicfilmfestival.org
Flickerfest 2005	January 7-15	Sydney, Australia	www.flickerfest.com.au
Taiwan Int'l Children's TV & Film Festival	January 9-13	Taipei, Taiwan	www.tictff.org.tw/index_e.htm
Macworld Conference and Expo	January 10-14	San Francisco, CA	www.macworldexpo.com
Stuttgart Filmwinter Festival	January 13-16	Stuttgart, Germany	www.filmwinter.de
Bangkok Int'l Film Festival	January 13-24	Bangkok, Thailand	www.bangkokfilm.org
Future Film Festival-New Animation Cinema Technologies	January 19-23	Bologna, Italy	www.futurefilmfestival.org
Sundance Film Festival	January 20-30	Park City, UT	www.sundance.org
The BIG C—the BAWLS Independent Game Competition	January 21-28	Park City, UT	www.slamdance.com/games
SlamDance	January 21-28	Park City, UT	www.slamdance.com
NATPE Mobile + +	January 24	Las Vegas, NV	www.natpe.org/conference/register
NATPE 2005	January 25-27	Las Vegas, NV	www.natpe.org
British Int'l Toy and Hobby Fair	January 26-30	London, U.K.	www.britishtoyfair.co.uk
Int'l Film Festival Rotterdam	January 26- February 6	Rotterdam, Holland	www.filmfestivalrotterdam.com
ReelOut Queer Film & Video Festival	January 27-February 5	Kingston, ON, Canada	www.reelout.com
Clermont-Ferrand Short Film Festival	January 28- February 5	Claremont-Ferrand, France	www.clermont-filmfest.com
Santa Barbara Int'l Film Festival	January 28-February 6	Santa Barbara, CA	www.sbfilmfestival.org
Sarasota Film Festival	January 28-February 6	Sarasota, FL	www.sarasotafilmfestival.com



ANIMATION MAGAZINE



Coming in February

- Take in *Pooh's Heffalump Movie*
- Learn about the VFX Oscar Race
- Explore Studio B's *Being Ian*
- Meet Krypto, the Superdog!

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A Day in the Life



Some days start with a trip to the gym with Mike the trainer. I think my employees pay him extra to kick my butt.

This month's spotlight is on the talented and hardworking team at the awesome indie studio, Mike Young Productions. This Woodland Hills, Calif.-based toon shop has been the driving force behind such celebrated shows as *Clifford the Big Red Dog*, *He-Man and the Masters of the Universe*, *Jakers! The Adventures of Piggley Winks* and new projects such as *Pet Alien* and *ToddWorld*. Since the company will be celebrating its 15th anniversary in 2005, we'd all like to wish them many more decades of exquisite craftsmanship and outstanding toons. And thanks, Mike, for your photos and captions.



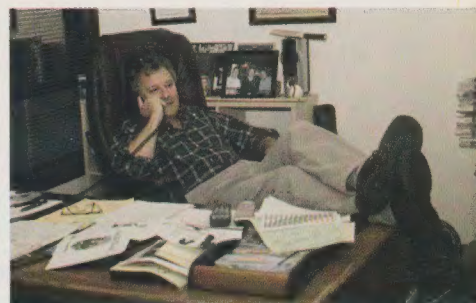
This is our VP of licensing for Taffy, Eric Stein. No, he's not the green one. The green guy is Dinko, the star of our show *Pet Alien*.



Here I'm peeking in on a *Pet Alien* mix in our Milano room. The mix is actually being done in Ireland and we're patched in via ISDN (up to four channels over two lines) so we can chime in with notes. Seated is the director of the show, Andrew Young and to the right is Jeff Muncy, the creator of the series.



Regis Brown is the VP of Taffy Entertainment, our distribution company. What you probably don't know is that Taffy is also slang for a Welshman—like me!



I do my best thinking like this!



My partners Liz Young and Bill Schultz are as involved as I am in the day-to-day operations of the studio. Sure, we can answer the phone, fax and send Federal Express!



Pet Alien



Michael Bradley is editing our show, *Jakers! The Adventures of Piggley Winks*. I like to stop in and check on the shows as they go through the editing process.



Here I am meeting with our very demanding Board of Directors. They are very tough and keep me on a short leash! They're forgiving today so I get to keep my job for a while. Actually, they're my grandchildren: On my right are Oliver and Chloe and on my left, Charlie and Jake. They are often subjected to our shows as a mini-focus group.



My travels often take me to *ToddWorld*. It's our new series on TLC and is based on the artwork of Todd Parr. Caroline is working on the animatics for the show.



When the Board of Directors meeting is over, the directors retire to my office and thoroughly trash it.

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